

PHONOGRAPH

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MONTHLY REVIEW



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Interested In Recorded Music and Its Development*

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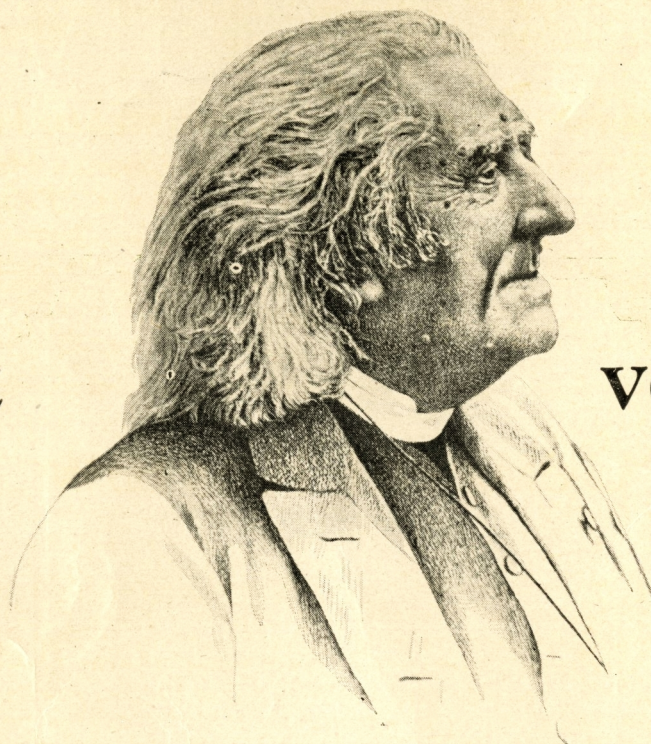
Edited by

AXEL B. JOHNSON

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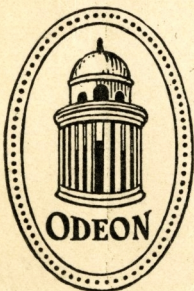
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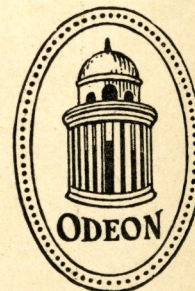


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MUSIC LOVERS'

PHONOGRAPH MONTHLY REVIEW

AXEL B. JOHNSON, *Managing Editor*

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General Review

AMERICAN recordings continue to play a prominent part in the British release lists. This month Stokowski's Scheherazade is the feature of the H.M.V. orchestral works, and the Elman Quartet's disk of two popular Haydn and Tchaikowsky pieces heads the chamber music. Tibbett and Paul Robeson represent American singers, while Fritz and Hugo Kreisler appear in a disk (not yet released here) of the violinist's Syncopation and Marche Miniature Viennoise. The other orchestrals are led by a new recording of Delius' Brigg Fair conducted by G. Toye, and replacing the acoustical version by Eugene Goossens. Blech conducts the Ballet Music from Sampson and Delilah, and Ernest Viebig conducts the Overtures to Martha and The Beautiful Galatea. Erica Morini, violinist, plays Sarasate's Romanze Andaluza and Introduction and Tarentelle; Dal Monte and members of La Scala Chorus sing two excerpts from the Daughter of the Regiment; Austral sings Mozart's Porgi amor; and a male chorus joins forces with Peter Dawson in three disks of sea songs by Sanford.

The Columbia Company provides the real sensation of the month, however, by announcing a new policy of issuing "Masterworks deemed of sufficient general popularity to appeal to the wider public," in the "standard" rate category of four shillings, six pence (\$1.08) a disk. The first work in this new group is nothing less than the Grieg Piano Concerto played by Ignaz Fried-

man and conducted by Gaubert! The only other orchestral record is The Walk to the Paradise Gardens from Delius' Opera The Village Romeo and Juliet, played by Sir Thomas Beecham and the Royal Philharmonic. This is the piece which Sir Thomas featured on his American programs and which aroused a great deal of admiration among the audiences at his concerts in New York, Philadelphia, and Boston. Another feature in the Columbia list is a group of piano records and lectures by William Murdoch of the "Test Pieces" of the National Piano Playing Contests. There is also a second series of Lecture records. Eva Turner and Rosetta Pampanini sing Puccini and Verdi arias, and there are a large number of Show-Boat selections.

Parlophone releases its usual diversified miscellany of works. Orchestrals: Hungarian Rhapsody No. 2 conducted by Dr. Weissmann (released by Odeon in this country this month also); Tales of Hoffmann excerpts by Dr. Weissmann; the Fête-Bohème and Marche from Massenet's Scènes Pittoresques by G. Cloëz and the Opéra-Comique Orchestra, and the same organization in a four-part recording of the Sylvia Ballet; a Cavalleria Rusticana Selection by Dajos Bela, and Orpheus in the Underworld Selections by Edith Lorand. Instrumentals: Daquin's Le Coucou, Mendelssohn's La Fileuse, and Staub's Sous-Bois, played by Victor Staub, pianist; Schubert's Ave Maria and Scherzo in B flat by the

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Rose Trio. Vocals: Pagliacci Prologue by Fausto Ricci; Violetta's Aria from *La Traviata* by Margherita Salvi; two Lohengrin excerpts by Emmy Land; *Die Loreley* and *Die Himmel Rühmen* by the Berlin Union of Teachers conducted by Professor Rüdel.

The English Brunswick Company issues a six-part recording of Dvorak's "Dumky" Trio, played by the Budapest Trio, and re-presses a number of its American releases by Godowsky, Rethberg, Thomas, etc.

A number of new orchestral disks have appeared in France during the last month, among which the most important are Glazounow's *Stenka Razin*, in four parts by Dufauw and the Brussels Conservatory Orchestra (Columbia); and De Falla's *Love of the Sorcerer*, four parts, Cloëz and Grand Orchestra (Odeon); Chabrier's *Bourrée Fantasque*, two parts, Pierné and the Concerts Colonne (Odeon); Satie's *Trois petites pièces montées*, two parts, Pierre Chagnon and Symphony Orchestra (Columbia); Rimsky-Korsakow's *Coq d'Or Suite*, two parts, Pierné (Odeon); Siegfried's *Journey to the Rhine*, two parts, Defauw (Columbia); *Blue Danube Waltz*, two parts, Kopsch (Polydor); Don Giovanni Overture, two parts, Von Zemlinsky and the Charlottenburg Orchestra (Polydor); and the *Air de danse* and *Cortège* from *La'Enfant prodigue* by Cloëz and Grand Orchestra (Odeon).

In Germany, Bodansky and the Berlin State Opera House Orchestra play *The Magic Flute*, and *Fledermaus* overtures for Parlophone, and Josef Lindlar, of the Leipzig State Theatre, sings the finale of *Die Meistersinger* for the same company.

Heading the domestic releases of the month is Brunswick's much heralded first recording of Rachmaninoff's *Symphony No. 2*. With his usual efficiency and courtesy, Mr. Robert Lanyon of the Brunswick Company's Chicago office had the white label samples of this work sent to us nearly a month ago so that we might have ample time to study the recording and the composition. From the advance announcements we expected a great deal, but a single hearing quickly made us realize that our fondest expectations would be exceeded. From some of the Cleveland Symphony's previous releases we had perhaps underrated its real talents. This set goes to prove that when conductor and orchestra get a real opportunity to display their abilities, they take full advantage of the chance, and the result is a true recorded masterpiece and a new appreciation of the artists' merits. We congratulate Sokoloff and his excellent orchestra which shows to such advantage in this recording.

The thanks of American record enthusiasts are due to Brunswick for making this remarkable set available, and for making it available at the no less remarkable price of \$1.00 a record. After hearing even the most discriminating will have to admit it is easily worth twice the amount.

Another commendable record by the same artists is the ten-inch disk of *The School of the Fauns* and *Shepherd's Hey*, both executed and recorded in a most creditable manner. For next

month we are promised Schubert's *Unfinished Symphony* from the Clevelanders, with other works for easy release. From the Minneapolis Symphony also we expect to see some big works in the near future. We shall look forward to these new additions to the rapidly growing Brunswick Symphony Series with eager anticipation.

Other releases this month from Brunswick deserving particular mention include a very effective recording of the popular *In a Clock Store* and *The Hunt in the Black Forest*, by the Brunswick Concert Orchestra, a disk which proves again Mr. Katzman's skill for light orchestral works. There are noteworthy vocal releases by Rimini, Karin Branzell, Chamlee, and Tiffany. As always, the long lists of dance records maintain an uniformly high standard.

From the Columbia Company we have two new Schubert sets: Tauber's records of the *Winterreise* which have been given so much praise across the water, (Masterworks Set No. 90), and seventeen miscellaneous songs (on eight double-sided records) sung by Alexander Kipnis, Elsa Alsen, Sophie Braslau, and Charles Hackett (Masterworks Set No. 89), both of which will be welcomed by all admirers of Schubert's songs.

When one comes to talk of conductors creating a climax that really is a climax, our hats must go off to Mr. Bowers, whose record of *Faust Selections* is by far the best to date in the Columbia Symphony Orchestra's series. Mr. Bowers is absolutely at home in such operatic selections; I hope that he will release more of the same type. Other orchestral works are Wagner's *Kaiser March* in a interesting performance by Sir Dan Godfrey, and Ketelbey's *In a Persian Market* by the Odeon Orchestra, formerly released under the Odeon label. A record of the Hungarian *Rhapsody No. 1* by the Squire Celeste Octet is a remarkable feat in demonstrating what an ensemble of this size can really do, but the composition hardly lends itself to this sort of novelty performance. "Old timers" will remember the wonderful old acoustical Vocalion version of this piece; when will we get a real electrical recording of it?

Among the instrumental releases are: the Catterall String Quartet in a record of Schumann's *Träumerei*, Schubert's *Moment Musical*, and Mozart's *Ave Verum*, which will be splendid for educational work; Percy Grainger in vigorous re-recordings of his two most popular morris dance settings; Ignaz Friedman playing Chopin's *Heroic Polonaise*; and Felix Salmond, 'cellist, in Bruch's *Kol Nidrei*. The vocals are led by Stracciari's astonishing recording of *Largo al Factotum*, very brilliantly performed. It is very interesting to compare this interpretation with acoustical Victor one by de Luca. Sophie Braslau, Charles Hackett, Alexander Kisselburgh, and Edna Thomas are the other featured singers. There is the usual diversified list of popular, danie, Southern, Irish, and race record.

The excellent Victor September supplement is headed by the complete opera, *Rigoletto*, recorded in fifteen records (Masterpiece Album (M-32)

conducted by Carlo Sabajno. This is easily one of the finest additions to the Victor series, and while its size makes it necessarily expensive, even at \$22.50 it is more than worth the investment when one considers how much enjoyment may be derived from it. It is hard for me to decide whether the singers (especially the baritone and soprano) or the orchestra should be praised the more. I dare say that no American performance could exceed this one. The conductor has a remarkable grip on his musicians, and as many La Scala records as I have heard, I know of none that have ever reflected greater credit upon the famous Milan organization. When A. A. B. brought back the records and his review I thought that he was a little too enthusiastic, but playing through the set for a few friends at the Studio last night, I realized that he had hardly given it praise enough. These records are simply a revelation.

Gabrilowitsch and the Detroit Symphony Orchestra make their debut on records this month with *Espana*, and we have another example of an organization not considered to be in the first rank, proving by its recording that the more famous orchestras had better look well to their laurels. This is the *Espana* record we have all been waiting for. Gabrilowitsch proves that he is as fine a conductor as he is a pianist; we trust to have more records from him in both capacities.

In the instrumental group Guy Weitz has a remarkable recording of Liszt's organ *Fantasy and Fugue* Elman re-records his deservedly famous version of *Humoresque*; Rachmaninoff plays again his celebrated *Prelude* and the favorite Mendelssohn *Spinning Song*; and Kreisler is heard in an interesting coupling of De Falla's *Danse Espagnole* and Albeniz' *Tango*. The Metropolitan operatic series is continued with a most impressive recording of two Lucia arias sung by Gigli and Pinza with the Metropolitan Opera House chorus and orchestra. Galli-Curci is at her best in Benedict's *The Wren* and Yradier's *La Paloma*; the early electrical recordings were none too kind to her, but now she is getting back to her old standard. The popular and dance lists are usually good this month and contain many disks of special interest.

No Odeon or Okeh releases have been received this month at all, perhaps because our "contact man" has been away on his vacation. However, I heard a part of the Liszt *A major Piano Concerto* while I was in New York recently and both performance and recording seemed worthy of the highest praise. We expect it and the other releases in momentarily and full reviews will appear next month.

Turning to the "Foreign" lists I find it impossible to find sufficient words of tribute for the remarkable Victor September release, as it contains so many real "finds." The following words all deserve particular comment: The Roman *Carnival Overture* in the stirring performance by Dr. Blech which I have praised before in these pages (after hearing the H. M. V. pressing); Honegger's *Pacific 231*, conducted by Coppola, a French electrical version of one of the most

famous modernistic compositions; Beethoven's *Fidelio Overture* and Wagner's *Flying Dutchman Overture* in excellent versions by Dr. Blech; light orchestral by Ferdy Kaufmann (*Schwarzwaldmädel*); the Hungarian *Rhapsody Orchestra* (*Dreams of Schubert Medley Waltz*); and the Orquesta "Del Norte" (*Tower of Gold Overture*); Nina Koshetz singing *Eili Eili* and *Kaddish*, one of the very best vocal records of the month—or season; Margaret Sheridan and A. Pertile of La Scala in two *Madame Butterfly* arias; striking choral records by the Russian State Choir, the Ukrainian People's Choir, and the Chorus and Orchestra of La Scala; several releases by the Guard Republicaine Band; Bruch's *Kol Nidrei* played by the European 'cellist; Arnold Foldsey; and several outstanding Jewish liturgical records. Of unique interest is 59013, the *Pilgrimage to Maria Radna* by the Heiliges Herz Choir, the complete recording of a moving religious service, the first of its kind we understand, and one for which the Church authorities had to give special permission before the recording could be made.

It is well worth the while of every music lover to watch the "foreign" supplements closely as otherwise he will miss many really worthwhile records unobtainable in any other way. I have assurances from Messrs. De Foldes and Smith that this month's great list is only the beginning of a steady flow of outstanding releases. (The foreign supplements, by the way, may be had from any dealer for the asking.)

The other companies have also begun to release records of general interest and noteworthiness in their foreign lists. Special attention to be called to the releases by Isa Kremer, Biljo's Balalaika Orchestra, and the Mexican Police Band in the Brunswick list, and a very fine Edith Lorand waltz coupling from Columbia. No Odeon foreign releases have reached us as yet this month, but the advance list indicates that there are several works of particular worth.

It will be interesting indeed to watch the rivalry among the various companies in releasing "finds" in their foreign lists; they are all extremely fortunate in having men of unusual competence and musicianship at the helms of their foreign record departments.

Our domestic importers are continuing to bring in a steady flow of the latest European releases. A number of these have been added to the Studio Library and some are reviewed in this issue; others will be reviewed later. From The Gramophone Shop, New York City; Beethoven's *Missa Solemnis* (Spanish H. M. V.); Beecham's complete *Messiah* set (English Columbia); the Franck *Quintet* played by Cortot and the International String Quartet (H. M. V.); Act III of *Tristan and Isolde* (H. M. V.); the *Parsival Prelude* conducted by Dr. Muck (H. M. V.); De Falla's *El amor brujo*, and Delius' *On Hearing the First Cuckoo in Spring* (English Columbia.) From the H. Royer Smith Company, Philadelphia: excerpts from Bach's *St. John Passion* by the chorus and orchestra of the Brussels Royal Conservatory, Saint-Saens' *Rouet d'Omphale* conducted by Gaubert, and Poulenc's *Trio* for piano

(played by the composer) oboe and bassoon (French Columbia); five Mascagni works conducted by the composer for Polydor; Schubert's Wanderer Fantasia played by Rehkemper (Polydor); and Massenet's Scenes Pittoresques (French Odeon.)

In last month's issue I had to mention the difficulties many of our subscribers experienced with delays in receiving their copies. I am glad to note that this unfortunate state of affairs is being remedied; this month we had only one complaint. This was from one of our first supporters, a North Carolina clergyman, from whose amusing letter I cannot forbear to quote: "Where, oh where, is my Phonograph Monthly Review? Here it is the fifteenth of the month and it hasn't put in its appearance. Please find out what mail clerk has purloined my copy to read it. I don't much blame him if that is the only way he can get a copy, but what shall I do?" We sympathize with our friend and have hastened to see that he got another copy, but we feel that it is quite a compliment to the magazine when even a clergyman will feel that its appeal is such a strong temptation, that its theft can be condoned!

I again wish to remind our subscribers that every copy is checked off when sent, and that once sent, the postal service bears the entire responsibility for its prompt delivery. For efficiency we must have every address correct, and we trust that all changes will be reported promptly so that our mailing list may be kept strictly accurate.

I wonder if many record collectors have stopped lately to reflect upon the astonishing number of recorded works which are now available. As I look over the tightly filled shelves of the part of the Studio Library devoted exclusively to electric records, I realize that we have no less than thirty-one complete electrical symphonies. And yet the high water-mark of the acoustical era was but thirty-six. At the inauguration of the electrical process it was predicted that not in less than ten years could the great repertory of recorded music be replaced with new versions. Yet in two and a half years we find that nearly all the major works have been replaced, and in addition there has been a veritable flood of new works, never before recorded.

The thirty-one electrical symphonies are as follows: Beethoven's 9; the "Jener" Symphony attributed to Beethoven; Mozart's "Jupiter," E flat, G minor, C major, and D major; Haydn's "London" and "Clock"; Schumann's Fourth; Schubert's C major and "Unfinished"; Brahms' First, Second, and Fourth; Dvorak's "New World"; Tchaikowsky's Fourth, Fifth, and Sixth; Franck's D minor; Berlioz' "Fantastic," Elgar's Second; Rachmaninoff's Second. (Many of these are available in more than one version, of course.)

Symphonic poems and overtures are too numerous to think of listing, but just consider the concertos: Violin—Beethoven's, Brahms', Mendelssohn's, Mozart's E flat. Piano: Beethoven's

Fourth and Fifth, Tchaikowsky's B flat minor, Franck's Symphonic Variations, Bach's Concerto for three pianos, Schumann's, Grieg's, Liszt's A major and E flat and Hungarian Fantasy. 'Cello: Saint-Saens'.

For Wagner there is the famous Bayreuth Album, complete sets of Parsival and Die Walküre; Act III of Tristan, and almost innumerable single recordings. Choral works include the Beethoven Mass in D, the Messiah, the Polyphonic Choir's album; many Bach works, and notable series by La Scala and the Metropolitan choruses. Chamber music galore, vocal, instrumental, popular, novelty, dance, etc., etc., swell the total to almost incredible heights. Of course among these latter records only the outstanding works can be retained in the Studio Library, already overcrowded with standard works which must be retained for comparison with future versions. (These comparisons are perhaps the greatest source of interest and musical value the phonograph can boast!)

I think my readers will agree with me that the manufacturers have really worked miracles in making this immense electrical repertory available within a short two and a half years. Reports indicate that this coming season will show even greater achievements. Today we can truthfully say that the phonograph is realizing its full possibilities. We should not be slow to give credit for this wonderful work where it is due: the manufacturers who have spared no expense or effort to make it possible for us to enjoy this great literature of recorded music.

Apel B Johnson

The Odeon records of Liszt's 2nd Piano Concerto, played by Professor Pembauer, arrived at the Studio just as we are going to press. A hasty hearing convinced us that our anticipations of its excellence were not to be disappointed. A full review will appear next month.

No other Okeh releases have reached us yet, but undoubtedly they will be available for mention in the next issue.

Next month: A special Educational Number, with the feature article by Mr. Elbridge W. Newton, head of the Music Department of Ginn & Co., the famous publishers of educational works.

Recording Conductors

By ROBERT DONALDSON DARRELL

(Continuation)

To the subtitle of the last article in this series, "Stokowski and the Problem of Virtuosity," I might safely have added another phrase, "... and the Problem of Personality." Some readers may have wondered whether I was attempting to analyze Stokowski's records or Stokowski himself, his musical technic or his personal characteristics. The answer is "Both!" The records reveal the man and conversely the man gives the clue to many perplexing problems in his works. Music least of all is an abstract or impersonal art—its human-ness goes down to its very roots. And not the least fascinating pleasure to be derived from the study of recorded literature is the delight of discovering and exploring new minds, new individualities met so informally and often so revealingly on the shellac and clay disks.

I hope that it was observed that when I dilated upon the advantages of records over the concert hall for the purposes of studying conductors and their performances, I did not mention the idea (not uncommonly held by record devotees) that away from the stage any possible hypnotic power the conductor's personality may exert on his hearers totally evaporates. But does the physical absence of the conductor leave his performance a sort of musical corpse, of which criticism is a post mortem (usually with the expected coroner's verdict that the deceased was a victim of prima donna-ism!)? That is absurd, for we know very well that a recorded performance, no matter how "dead" it may be in one sense, is no corpse, but a living, breathing thing, with just as much or as little hypnotic power in it as the conductor succeeded in putting into the actual concert performance. If that was of the sensational type, the record will be equally so. The difference lies in the fact that in concert we feel the inevitable tension and "thrill" of the crowd present, and in consequence we are unable to analyze as clearly as we may in the solitary ease of our living room the real nature of the conductor and his reading.

But I shared the general delusion when I said that the physical individuality of the conductor plays a part in preventing our getting an exact conception of the performance. What I meant could have been better expressed by "physical idiosyncrasies," for I had in mind aimless gestures or platform "tricks" which are purely for the benefit of the audience and have no effect on the music played. But even with this reservation the statement has but dubious truth. Even if the effect of these idiosyncrasies is not reflected directly in the music, they are an index to mental characteristics of the conductor which do play a part in moulding his interpretations. One conductor uses sweeping, rotary, swimming, clutching, what-not movements; another directs with

neat, precise, short strokes: do not their performances when carefully and repeatedly studied on records display the differences? When we listen to Mengelberg's old record of the Rosamunde Overture or to the suaver passages of the Flying Dutchman, can't we actually *see* (without the aid of Vitaphone or Movietone) that pudgy little left hand of his gracefully sketching out airy outlines of the same theme that greets our ears? I have never seen Coates conduct in the flesh, but I cheerfully risk perjury charges and swear that while listening to his records I can "see" his arms now heroically upflung, now forcibly thrust forward into fighting position. Often he is like the "Madman" of whom the Chinese Poet wrote

With great gestures he disappeared into the night.

He had the air of one gathering the stars.

Can anyone who has ever watched Koussevitzky forget the god-like, imperious finger which seaches out the first trumpet player as the orchestra rises to a climactic point in some inflated work of Strauss or Scriabin? (I once heard an incipient trumpeter behind me in the audience gasp, "Gee! His arm seems to stretch out right across the orchestra; If he ever pointed at me like that, the wind 'ld go right outta me; I couldn't make a squawk!") Fortunately M. Mager is made of sterner stuff; the white brilliance of his instrument assumes incredible intensity as he is thus singled out.) When—and if—Koussevitzky records, not only will such gestures be conjured up to those who have been to his concerts, but their effect will be apparent to those who have never witnessed them in actuality.

There are a thousand instances of the closeness of the relationship between what I termed the physical personality of the conductor and his technical and artistic one. The phonograph reveals the former as well as the latter. The aural photograph is complete, for are not the physical appearance of the man, his carriage, his motions, his manners, all outward reflections of his inner self? The great composers reflect the character of their works in their faces: play a Chopin mazurka or look at his portrait, one gets the same conception of the frail but flaming Pole; listen to Sibelius' Fourth Symphony or scan his features; they are expressions in different mediums of the same nobility. Conductors as well, when they possess positive qualities of character and personality, exhibit them unmistakably in their persons, their concerts, and their records. Indeed, the records sometimes display these qualities most forcibly of all, as the magnetism or "allure" of actresses frequently seems more subtly powerful in the black and white moving pictures than "in person" on the stage.

The Brunswick Company has a method of advertising records that tickles the fancy and the

mind alike. Under the caption, "Sound Photography of So-and-So, is the picture of a record in the center of which Mr. So-and-So's face appears in the manner of a double-exposure. The study of records is like these advertisements. Every disk, good or bad, reveals to the earnest student a similar picture of the face of the artist, gradually becoming more exactly and sharply defined as the essence of his performance and the musical and mental urges which dictated its nature become more clearly seen and understood.

Perhaps I may seem to be laboring the point unduly, but it is impossible to over-emphasize the fact that music is overwhelmingly personal and sensuous. It can go to the mind—to the heart, if one will—only through the channels of the senses. And of these, hearing is only one. It is commonly recognized that sight and touch play a part in one's concert hall receptivity. (Huneker has written an amusing skit in which he describes a concert of the future with not only a color-organ eking out the resources of the orchestra, but scents used to permeate the air, and even tubes to convey variously flavored liqueurs to the "listener"!) And the other senses play their roles in the understanding of music through records as well. When we listen to the phonograph we must try to take in the music in its entirety, exercising all our receptive powers. The new processes of recording and reproducing sound have aided us immeasurably, for now effects of "color" and "perspective" are obtainable, as well as greater powers of volume and an extension of the pitch range. There is an actual stereophonic quality to the best phonographic reproduction. Our aural photograph of the conductor can now be seen not in flat black and white, but in the tints and masses of a painting, yes, and even in the plastic forms of sculpture.

Personalities and an Example

There is a recorded example at hand which makes an ideal laboratory specimen for a study of the overwhelming effect of the conductor's personality—in all its aspects—upon the success of the work. Tchaikowsky's Fifth Symphony has been recorded acoustically by Albert Coates and electrically by Frederick Stock. The latter's performance, particularly of the last movement of the work, has been generally estimated as rather unsatisfactory: the recording is good, the orchestra is obviously very good, but there is something seriously lacking. Now we all know Stock's solid merits as a musician, and in endeavoring to analyze the secret of his failure we are not assailing or questioning his musicianship or sincerity in any way. I believe his failure was not a purely fortuitous one, but one that could have been prophesied before ever he began to record the work. And if the reasons for believing so are sound, will not the example serve to prevent similar musical catastrophes in the future?

"Jean-Louis" holds a different view: admitting the weakness of the recorded performance, he defends Stock very ingeniously and gallantly by painting the difficulties of his having to play the last movement at the end of a long and arduous day of recording when he and his men were

nearly exhausted and in consequence were unable to put the energies into their playing that they would do ordinarily in concert. But the explanation of the circumstances excuses Stock only as a man, not as a musician. Almost the first essentials in the physical equipment of a conductor are endurance and the ability to respond to the stimulating strength of the music at hand. Stock's impotence in the last movement of Tchaikowsky's Fifth was not due to momentary weakness, but to the lack of the proper personality to transmit that other personality which is Tchaikowsky's own, and without which his music is empty and uncharacteristic.

Ernest Newman in reviewing a Tchaikowsky performance by Weingartner struck this very same problem and his solution applies very pertinently here. He had thought the performance a bad one, although he admitted with its defenders, A and B and C, that the notes all the actual music and correctly played as indicated in the score, and he goes on to say:

Granted that the work is just what it appears when seen through the eyes of A or B or C or X or Z, yet from a knowledge of the composer's work as a whole we can evolve a general picture of his mind that is true not merely for A or B but for the world. No one would contend, for example, that Brahms goes as lightly on his feet as Chopin; the one, broadly speaking, obtains his effects by swiftness of stroke, the other by weight of metal. We should all, therefore, confidently pronounce that performer to be wrong who gave Chopin, so to speak, the square walk of Brahms, or tried to make the thick-set Brahms move with the nervous leopard-tread of Chopin.

Now if we know anything about Tchaikowsky at all, we know that his music is nervous, highly-strung, at times feverish. Whether we like or dislike these qualities in music is beside the point we are now considering. Nor does it follow that because Tchaikowsky's music tends to feverishness it is permissible to raise the temperature of it to any height we like. That was the mistake the conductors mostly made with it twenty years ago; they themselves became so hysterical that they established the absurd legend that Tchaikowsky's music is mere hysteria.

But while the temperature and the pulse of Tchaikowsky must not be exaggerated in performance, the fact remains that as a rule his pulse is fast and his temperature high in comparison with those of most other composers. To make him seem, then, in performance, a being of a phlegmatic habit of body and mind is to falsify fundamentally his characteristic artistic values. And that is what Weingartner did. We do not ask a conductor to let Tchaikowsky sob and wail and beat his breast until we are too sick of him even to be sorry for him; but we do insist that when his music shows him to have been agitated or hurt, his state of mind shall be made clear to us without the possibility of any misunderstanding. What Weingartner did was to take all the heat out of the music, to make it sound as if it had been written not by a highly-strung emotional Slav but by the best regimented of Teutons. For vodka we were given beer, and very small beer at that.

This is such good sound sense that further stressing the point would be superfluous. However, Newman does not touch the reason of Weingartner's taking all the heat out of the music. Possibly Weingartner did so because he believed that music should be colder and less passionate. That is very likely. But might it not be true that Weingartner holds that belief because he himself lacks the fiery, passionate personality necessary to express similar qualities in his performances? And his principles have been formulated unconsciously so as to evade—or

attempt to—the exposure of his deficiencies in this respect!

The same holds true of Stock as well. I can think of many works whose qualities would be perfectly and beautifully expressed in his performances. His personality would synchronize with the warm romanticism of Schumann, for example; but to the fierce fury of Tchaikowsky (as expressed in the last movement of the Fifth) it is absolutely antagonistic. In the Second Movement where another side of the composer is represented, Stock succeeds to better advantage, because here his personality harmonizes instead of clashes.

Coates made his version of this work under all the handicaps of the old process of recording. The players had to be huddled up in a small group before the recording horn; many of them had to perch on high uncomfortable stools; they played in their shirt sleeves, and the atmosphere was probably stifling. I doubt if the orchestra was of the calibre of Stock's Chicago Symphony. But, (and what a large and black "but" it is!), Coates could truly glimpse the inner life of the composition, not only in part, but as a whole; and whether he had greater physical strength or not, he was able to find some well of power within himself to communicate the life of the work, Tchaikowsky's personality and his own, to his men, and through them into the music and the minds of those that hear it.

It is the personality that convinces us. The actual volume of tone may be far, far greater on the electrical disks than on the acoustical; the quality may be purer, the definition clearer. Technicians listening to these two sets could see only the superiority of the electrical one. But we as musicians know better. The intangible but all important element of personality is lacking in Stock's and present in Coates. You might play the former on an auditorium instrument and the latter with your finger nail, and the difference between life and the simulation of life would still be apparent!

It is of interest, in connection with the earlier remarks on the physical factors of the conductor's make-up, that a study of the photographs and concert manners of Stock and Coates would reveal almost as effectively as their actual performances wherein their strengths and weak-

nesses lie. Big, burly, exuberant, impetuous, yet sensitive Coates: it is obvious in a moment that he can encompass the demoniacal energy and force of Tchaikowsky's great works, while his sturdy masculinity prevents Tchaikowsky's weaknesses of near-hysteria and nervousness from undermining the strength of his music. In other words, Coates' personality acts as a sort of filter which permits Tchaikowsky's good (artistically speaking) qualities to pass through, while the bad ones are filtered out. Stock's make-up is radically different. Here we have mellowness, warmth, romanticism, and all the sentiment which is lacking in Coates. Of course he is noted for his performances of Schumann, of Brahms, very likely of the early impressionists, because his entire physical and emotional equipment is adapted for the expression of the qualities which are characteristic of those composers.

I think that we all (I know that I do) get away too often from the all-vital human and sensuous elements of music. We deal in abstractions and theories, when a man's facial expression, his manner of stepping onto the conductor's platform would supply the answer to the problem our theories cannot solve. The phonograph is valuable in that it enables us to escape the danger of paying too much attention to the artists and their movements, forgetting to listen intently enough to their playing, but we mustn't let listening to records blind us to the fact that hidden in those black disks are not layers of clay and shellac, but living, breathing *men*! The phonograph does not give us canned or impersonal music; that claim is the rankest heresy. It merely *concentrates* an orchestra, even a whole concert hall, into the tiny space of a twelve or ten inch disk. The men are still there, existing in a sort of fourth dimension: their personalities supersaturating every bar and note of the music that is played.

And very often I am seized with the uncomfortable realization that the photographs of Harty, Stokowski, Bourdon, or Sokoloff on the front cover of this magazine are better clues to the analysis of their art than any number of pages of this article could be. But perhaps my pages are not valueless if they make this truth evident!

(To be continued)

Hints on Score Reading

By W. A. CHISLETT

(Continued from the last issue)

The Appearance and Use of an Orchestral Score

Having become familiar with the instruments that are likely to be encountered, the next step is to acquire a score. As has been stated before, string quartet scores form an admirable introduction to the larger scores of orchestral compositions, but no one need hesitate to start with

an orchestral score providing a suitable one is chosen. Most of the Symphonies of Haydn and Mozart and even some of those of Beethoven are eminently suitable for the first attempt and for the purpose of illustration my choice is Beethoven's Eighth Symphony (Phil. score, Columbia Masterworks No. 64).

On the first page of this score it will be noticed that all the instruments are playing in the very first bar, and that their Italian names are used. The meaning of most of these names is obvious but some may be unfamiliar, such as *Fagotti* which are Bassoons, *Corni* which are horns, *Trombe* which are Trumpets (not Trombones) and *Timpani* which are Kettledrums.

It will also be seen at once that the staves for the four wood-wind instruments are bracketed together, those for the two brass instruments are similarly bracketed, the Kettledrums are by themselves and the five string parts are also bracketed together. Thus the four groups into which the instruments were divided in the earlier chapters are the same as those adopted in the score. The next point of importance to notice and remember is the order in which these groups, and the instruments within each group, are placed. At the top of the page are the woodwind, then come the brass, then the percussion and finally the strings and in each group the instruments are ranged according to pitch, those with the highest voices being placed at the top. This symphony contains parts for comparatively few instruments but it will be found in larger scores that the additional instruments are placed in their natural groups and usually in the proper order of pitch.

Other features which will be noticed at once are that the key signature for the clarinets differs from that for the other members of the same group, that the staves for the horns, trumpets and kettledrums are all written for in the open key of C, and that the viola, as in the case of the string quartet, uses an unfamiliar clef. The real reasons for these oddities will be explained later but for the present it is sufficient to know that they exist and facilitate the identification of certain instruments.

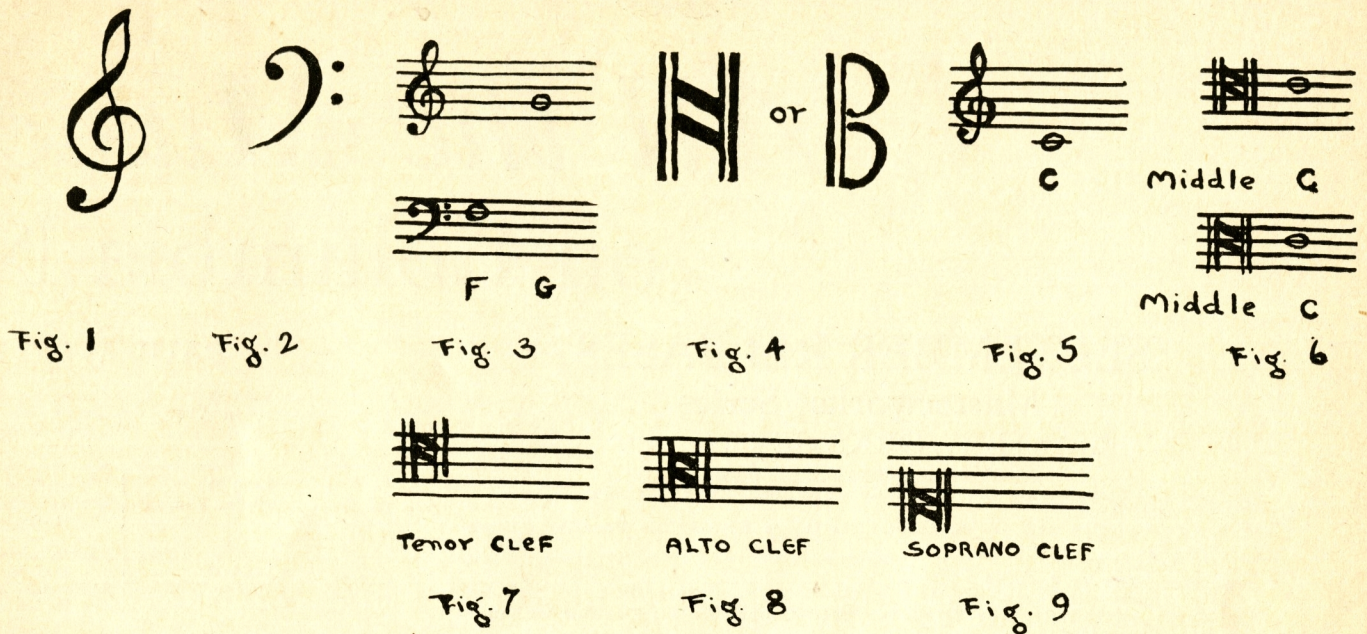
In most of the Philharmonia Miniature Scores the names of the instruments are indicated at the beginning of each page. This is a very sensible practice and an obvious help, but as it is not universally adopted and because one has not always an eye to spare to keep fixed on the beginning of the page, it is imperative that the order of instruments be memorised at the very beginning. Useful exercises are to open a score at random and decide as quickly as possible to which instrument a certain stave belongs and conversely to think of a particular instrument and try to pick out its stave without hesitation. Some may find it a help in the early stages to separate the various groups by coloured pencil lines but very little practice is necessary before recognition becomes instantaneous, and almost instinctive.

We are now prepared to follow a piece of music score in hand, but before starting it is well to bear in mind that the ultimate object of score reading and even score following is much more than mere instrument spotting though even this is a help, and in the case of gramophone and broadcast performances the ability to do this is equivalent to the help that the eyes give to the ears at a first hand performance.

As has been stated already the Beethoven Symphony mentioned earlier in this chapter is an admirable work for the first attempt but almost any work composed during the eighteenth or early nineteenth century is equally suitable, and the first attempt will be made easier and more enjoyable if the composition chosen is already familiar. Look through the score in advance and mark in it anything that individual fancy may dictate and which may help you, and above all be comfortable. When listening do not attempt to read the whole score but concentrate on the predominant instrument or group. Look for the curve of the melody and how it is passed from one instrument to another. Where the tune is repeated, observe if it is played by the same instrument or group and watch for any variation in the accompanying figures. In full orchestral passages do not try to analyse the details but be content with the general effect and, unless you are listening to a gramophone, if you lose your place, do not try to find it again but close the score and listen.

To take as an example once more Beethoven's Eighth Symphony, note that the first twelve bars contain a complete tune, the opening bar of which is the germ of the whole first movement. Observe how this bar, or a slight variant of it, is tossed about between the four woodwind instruments on pages 13 to 16 and how the whole of the first tune is roared out by the 'cellos and double basses on pages 23 and 24. Listen to the beautiful effect produced by the same snatch of melody played by the clarinets immediately after the famous octaves comically played by the bassoon on page 36. Note that the second tune is announced by the violins in bars 37 to 45 and then repeated by the flute, oboe and bassoon in bars 45 to 52 and what pleasure is derived from this change in orchestral colour. Other delightful touches will be found in plenty, many of which might be missed by the ears alone.

Other suitable compositions to follow with the scores at this period are the symphonies of Haydn and the Overtures and Symphonies of Mozart. In these it will be found that the strings are predominant, that the woodwind are used usually in unison with or an octave higher or lower than the strings though they are given scraps of melody occasionally, and that the brass is used mainly for its brilliance, power and sonority. A comparison between these scores and that of Beethoven's Eighth Symphony will show at once the greater independence of the woodwind instruments in the latter work and when the works of Schubert and Weber are tackled this independence will be found even more apparent and extended to the brass group also. Advancing via Wagner to modern composers it will be discovered that both leading and inner melodies are more and more frequently played by combinations of instruments from all three groups resulting in a wealth of new tone colours and a "richer" and "fuller" effect generally. Many other intricacies and refinements in the music of all periods will be revealed as progress is made and the evolution



of the orchestra will be found a fascinating subject.

There is still much to be learned, however, before every strand in the complicated web of sound produced by an orchestra is appreciated at its true value and those who, having gone so far, desire to take a further step towards this goal will find in the next chapter a brief explanation of some of the mysteries of clefs and transpositions.

Clefs and Transpositions

The word clef means key and the hieroglyphic character found at the beginning of a stave of music denotes the clef in which such music is written and determines the actual pitch of each note on the stave. As the piano and violin are the instruments usually played by amateurs, many people are only familiar with the G or treble clef which is represented in Fig. 1. and the F or bass clef which is represented in Fig. 2.

In old music use was made of staves whose number of lines varied from four to as many as twenty five but these extravagances and variations were abolished during the 17th century and since that date the stave of five lines has been universally used. The so-called Great Stave of eleven lines, however, is useful for illustrating the relationship of the clefs in use to-day. The familiar bass and treble staves are both included in this Great Stave and consist of the lowest and highest five lines respectively (Fig. 3.)

The only other clef in use nowadays is that in C of which, however, there are three varieties known respectively as the soprano clef, the alto clef and the tenor clef. The symbol used is shown in (Fig. 4.) and the position which this symbol occupies on the stave denotes which line thereof represents the note "middle" C (Fig. 5.) and so indicates which of the three clefs, soprano, alto or tenor, is intended (Fig. 6.) Thus we see that (Fig. 7) indicates the tenor clef, of which the fourth line is "middle" C, (Fig. 8.) indicates the alto clef of which the third line is "middle" C,

and Fig. 9. indicates the soprano clef, of which the first line is "middle" C. In all cases, therefore, it would really be more accurate to say that notes are written "on the tenor, alto or soprano stave" than "in the tenor, alto or soprano clef."

So far as instrumental music is concerned the soprano clef is practically obsolete but the alto and tenor clefs are in regular use by some instruments. These various clefs are distributed among the instruments as follows:—the violins use the treble clef and the violas use the alto clef but change to the treble for their highest notes. The 'cellos use the bass and tenor clefs and even the treble clef occasionally. The latter is apt to cause some confusion as the passages in the treble clef are sometimes intended to be read an octave lower than written (as in writing for the tenor voice) and sometimes they are intended to be read as written. The former practice is now obsolete but instances will be found in some classical scores. The double-basses use the bass clef and occasionally in the tenor clef and in each case the note played is an octave lower than that written. The flutes, oboes, cor anglais, and clarinets use the treble clef. The piccolo also uses this clef but sounds an octave higher than written. The bassoon uses both the bass and tenor clefs and the double bassoon uses the bass clef exclusively and transposes an octave lower than written. The trumpets and horns both use the treble clef though passages for the lower register of the horns are often found written in the bass clef in old scores. The tenor and bass trombones use their corresponding clefs but each will sometimes be found written for in the other's clef. The tuba and kettledrums use the bass clef.

To become familiar with the various clefs found in an orchestral score is, therefore, a task of some difficulty and as there is no royal road to success considerable practice is necessary before complete success can be attained.

Another technicality which creates considerable difficulty is that certain instruments do not

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play the actual notes set out in the score. We have already noticed that the piccolo plays notes an octave higher than those written for it and that the double-bass and double-bassoon transpose their notes an octave lower. The reason for this is mere convenience and to save a large number of unnecessary "ledger" lines above and below the stave. Some of the other instruments, however, also transpose their parts and for quite a different reason. The most important instruments in this class are the horns, the trumpets, the clarinets and the cor anglais.

This custom of transposing dates from the time when these instruments were technically imperfect and the players found it difficult or even impossible to play a diatonic scale. These difficulties were overcome as well as possible by constructing instruments with different natural tunings and with removable crooks which varied the length of the tube and so altered the tuning. It is, however, only in comparatively recent years that improvements of the key system of the clarinets and cor anglais and the provision of valves in the trumpets and horns have made the playing of the chromatic scale easy or possible. The whole system of transposing, in the light of present day instruments, may seem an unnecessary complication but the orchestral repertoire was so large by the time that these improvements were invented that both players and composers have refused steadfastly to adopt the more simple and practical methods which were rendered possible thereby. These difficulties, therefore, must be accepted and overcome.

At one time or another all conceivable varieties of tunings have been prescribed but one after another has been eliminated until, for score reading purposes, it is possible to get along very well if it be remembered firstly, that although the Trumpets and Clarinets in C play the notes written for them, the same instruments in B flat transpose a whole tone lower, the Trumpet in F transposes a fourth higher, and the Clarinet in A transposes a minor third lower than written for; secondly, that the Cor Anglais transposes a fifth lower than written for; and thirdly, that the Horn in F transposes, if written for in the bass clef, a fourth higher, and if written for in the treble clef, a fifth lower than written for.

To go into more detail is beyond the scope of this book as the technical field of the expert musician has been reached. Some readers will have left me at the end of the last chapter (if not before!), others with the aid of much listening score in hand and the scanty information contained in this chapter will have acquired all the technical knowledge that they desire. There may be a few, however, who want to pursue the subject further. If so, now is the time to buy one of the several extensive treatises on orchestration.

So ends this brief and homely description of the orchestra and its score, intended for those who enjoy listening but feel the desire of a greater understanding and written in the hope that a closer communion with the minds and music of some of the greatest composers may result from its perusal.

Cleveland Symphony Orchestra

(Exclusive Brunswick Artists)

The Cleveland Symphony is one of the younger American orchestras, founded in 1918 under the sponsorship of the Musical Arts Association, and rising in ten short years to a place of ever increasing significance in this country's musical life.

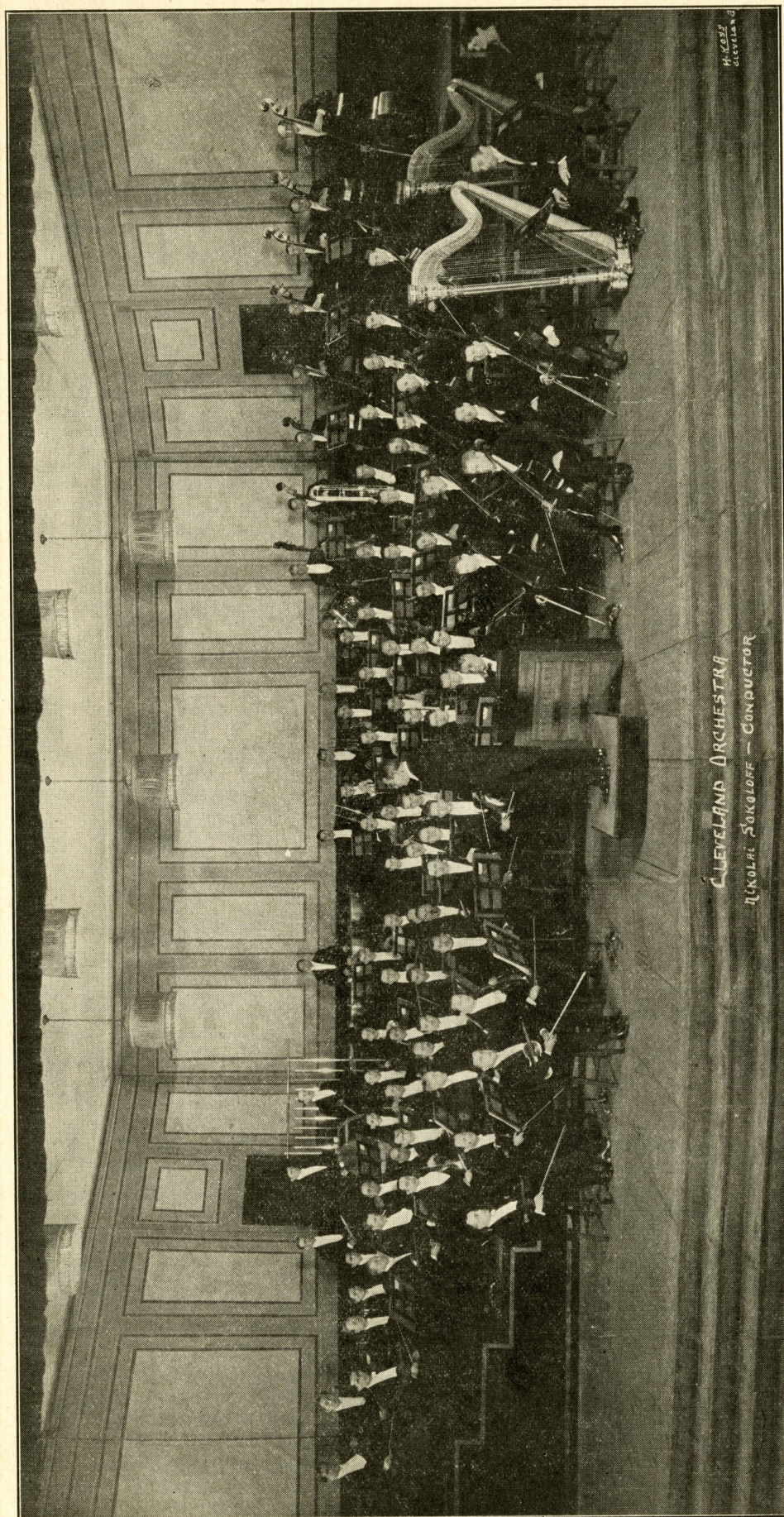
Nikolai Sokoloff has been the conductor from the first and the success and influence of the orchestra is due in no small part to his personal ideals and efforts, ably backed by the Manager, Adella Prentiss Hughes, and the public-spirited citizens of Cleveland, who have given liberal support and encouragement.

Sokoloff was born near Kieff, Russia, in 1886, of a musical family and began his study of the violin under the tutelage of his father. In 1900 the Sokoloffs came to New Haven, Connecticut, and a year later Nikolai, then only fifteen, was awarded a special scholarship at the Yale music school. In 1903 Sokoloff won first place in a contest to fill a vacancy in the first violin section of the Boston Symphony Orchestra, with which

organization he remained for four years, continuing his studies under Charles Martin Loeffler.

From 1907 until 1911 he studied (with d'Indy and others) and concertized abroad, returning to America as concert master of the Russian Symphony Orchestra. Five years later he went to San Francisco as leader of the Innisfail String Quartet and conductor of the San Francisco Philharmonic Orchestra, resigning in 1917 to offer his services to the Y. M. C. A. during the war, going overseas to play in various camps of American and Allied forces.

On his return to America Sokoloff was engaged to conduct a summer concert series of the Cincinnati Symphony, and in the same year he was invited by the Cleveland Musical Arts Association to make a survey of the city's musical assets. An emergency need for a local symphony orchestra was met by Sokoloff who assembled fifty-five musicians, rehearsed them seven times, and gave the first symphony concert of the Cleveland Orchestra. That first year the new organization



CLEVELAND SYMPHONY ORCHESTRA
NIKOLAI SOKOLOFF - CONDUCTOR

The Cleveland Symphony Orchestra

NIKOLAI SOKOLOFF, Conductor

(Exclusive Brunswick Artists)

gave three symphony concerts, four "pops," and thirteen "specials" in Cleveland, and seven concerts out of town.

Today the orchestra is of modern symphonic proportions, gives twenty pairs of symphony concerts, sixteen children's matinee concerts, six "Music of Many Lands" popular concerts, and several "special" and Community Chest performances at home. Out of town it gives some fifty-five concerts in thirty-four cities in thirteen states and Cuba. The orchestra in its tours covers practically the entire eastern half of the country, playing in cities as widely distant as Bangor, Maine, Kansas City, and Havana.

One of the primary recommendations that Sokoloff made to the Musical Arts Association was that educational work be stressed in the program of any symphony organization which might grow out of his survey. The Board of Education gave strong support to this recommendation and activities were immediately begun for concerts for children and young people, orchestra schools (the first of the kind to be established in the United States; in which members of the Cleveland Orchestra instruct talented pupils in all instruments of the orchestra), and music memory concerts.

The latter deserve special comment for they had a tremendous influence not only in the development of interest in music among school children, but also among adults, and in stimulating interest in fine recorded music and broadcasts. Co-operating with the Orchestra and the Women's Committee of the Orchestra, are the State Department of Education, the music appreciation department of the Cleveland Board of Education, the WTAM broadcasting station, the press, and the women's clubs of the city.

The work centers largely in the schools where music appreciation is a regular course in the curriculum. Many schools in the smaller towns and rural districts of northern Ohio, as well as in Cleveland, have phonographs and radios, and others are acquiring them almost daily. Each week lessons in music appreciation with illustrative music, prepared by Miss Alice Keith, supervisor of music appreciation in the Cleveland public schools, are broadcast by WTAM for classroom use, (anticipating by several years a similar plan to be put into effect next year in New York by Dr. Walter Damrosch). In addition there are adult classes arranged by women's clubs and adult organizations and conducted by a lecturer from the Cleveland Orchestra's Women's Committee. These programs include all numbers on the children's list and others played by the orchestra in its regular symphony series, many of which are also broadcast.

The correlation of so many varied agencies and the education of thousands of children and adults to an understanding and appreciation of fine music have resulted already in a vastly increased musical consciousness, and have created in Cleveland an intelligent and discriminative musical public, extraordinarily receptive for the best musical material, including of course, phonographs and celebrity records.

The influence of a symphony orchestra on its city lies in the intensity and directness of its appeal. The last season was the tenth of the Cleveland Symphony and the eighty-sixth of the New York Philharmonic, forty-seventh of the Boston Symphony, thirty-seventh for Chicago, thirty-third for Cincinnati, twenty-eighth for Philadelphia, twenty-fifth for Minneapolis, etc., etc. Yet by virtue of the great efforts and thought that have been put into the Clevelanders' work, their influence is perhaps more far-reaching and significant to their city than those of the older and perhaps more highly developed orchestras on theirs. The citizens of Cleveland are being trained in music as few or no American communities have even been trained before.

A feature of the excellent program books of the Cleveland Symphony, containing the stimulating and informative analytical notes of Arthur Shepherd (who is also conductor of the children's concerts), are the two or three pages in every book devoted to energetic propaganda work and publicity. The press notices of the orchestra's tours, announcements of the activities of the various co-operating committees, retrospects and passing comments, all serve to arouse and to keep aroused an uncommonly lively interest in the orchestra and all its achievements. Reading these pages one gets a forcible impression of the *vitality* of this orchestra.

Its influence is not confined to Cleveland alone, however. On tour its spreads its influence over a wide area, and this last season made a noteworthy contribution to the history of music in America, when together with the Neighborhood Playhouse of New York it presented for the first time in this country "orchestra-dramas", works never heard before save in the concert hall, put on the stage, their effectiveness enhanced by fitting settings,—choral, dance, and pantomime. Three performances were given to capacity houses in the Manhattan Opera House, New York, of a program consisting of Bloch's *Symphony, Israel*, Debussy's *Nuages* and *Fetes*, and Borodin's *On the Steppes of Central Asia* and *Prince Igor Dances*. The stage direction was by Irene Lewisohn, the musical direction by Sokoloff, and the settings by Jo Davidson, Ernest De Weerth, and Esther Peck.

Mr. Sokoloff's aim (as expressed in an interview by *Musical America*) was "to synchronize music and drama, form, motion, color, and incident, with the best material available in all phases of the production . . . so that those people who love music but who grasp its meaning only vaguely, and who would not hear music otherwise with anything like understanding, will be able to translate through their vision, which may be more keenly developed, the experience of music, and so to grasp its heretofore hidden meaning." Altogether apart from the permanent significance of such experiments, they indicate a pioneer and restless artistic spirit continually seeking new opportunities of expanding the mediums for developing musical and artistic consciousness. Of Sokoloff it has been said that he is known "not alone as the conductor of the

Cleveland Orchestra, but as a keen-sighted, finely attuned interpreter, with the rare gift of searching out hidden beauties and of exquisitely balanced programs; as a sincere and pioneering student who has the courage to bring the unknown as well as the known works of the old masters and of the modernists to his public."

On the occasion of a previous performance (without stage presentation) of Bloch's *Israel*, Lawrence Gilman wrote, "Sokoloff . . . might have offered a sure-fire assemblage of what Meredith called 'platitudes under halos,' and slept quietly the night before, reasonably sure of the favor of his audience. On the contrary, he selected for his major item a work whose musical importance is in inverse proportion to its popular appeal—Ernest Bloch's profound and subtle and deeply tragical symphony, *Israel* . . . But, marvelously enough, valor and idealism were rewarded in this instance: for a memorable and distinguished and prosperous evening of music was the felicitous result . . . Mr. Sokoloff himself was at the top of his form—fervent, incisive, poetical; absorbed and possessed, charged with power and vitality."

The Cleveland Symphony and Mr. Sokoloff record exclusively for the Brunswick Company. The current issue of their first album set, Rachmaninoff's Symphony No. 2, in E minor, is of special significance not only in that it is the first recording of the composition and the first major release by the orchestra, but in the fact that the work has a close association with Sokoloff and his orchestra. The relation of the history of this association is of particular interest in connection with the imprisonment of Sokoloff's performance in permanent form.

Some seven or eight years ago Sokoloff was spending the summer in a country place near San Francisco where Rachmaninoff was also vacationing. Sokoloff had long been a student of the Russian composer-pianist's works and had given careful consideration to one of the most important of them, the E minor Symphony, Op. 27. He felt that it was too long-drawn for practical concert purposes, requiring an hour and eight minutes for performance. So he sought out the composer, "Just to feel him out on his own sentiment regarding it."

"You know I was much younger and more voluble when I wrote that symphony," Rachmaninoff told the Cleveland conductor; "I believe we can revise it and make it shorter." Conductor and composer worked over the score, Rachmaninoff making his revisions in Sokoloff's own copy of the score.

Sokoloff brought back the revised copy and the Cleveland Orchestra presented it in its new form, approved by the composer, in the organization's second concert season in Cleveland, March 13, 1920. In New York it was played for the first time in its revised form by the Cleveland Orchestra on January 23, 1923, and was responsible for the first national triumph of the Clevelanders—a triumph which won them recognition as one of the foremost American orchestras.

It was in that same season, the fifth, that Rachmaninoff came to Cleveland as solo artist with the

orchestra, playing his own Second Piano Concerto. After his brilliant success at the Thursday night concert, Rachmaninoff was asked if he would like to have a special private hearing of his E minor Symphony the next morning, as he had never happened to hear Sokoloff's performance of the work since the revision of the score. He accepted eagerly. The scene at Masonic Hall the next day reminded one of the "Royal Command" performances given by Wagner at Bayreuth. The darkened auditorium, just four persons in the audience, the composer and his wife, the wife of the conductor, and the manager, and on the brilliantly lighted platform ninety musicians played from their very hearts. As Mr. Sokoloff relates, "I never saw so much emotion turned loose all at once. It was a great occasion for all of us of the Cleveland Orchestra!"

The Clevelanders have continued to use this authentic revised edition of the symphony since that notable conference of composer and conductor in California eight years ago. And of course it is this version which has been recorded for the Brunswick. During the ten years' history of the Cleveland Orchestra Sokoloff has presented this symphony thirty-three times at home and on tour, and his performance of this particular work has played a prominent part in adding to his international reputation as one of the most sincere and understanding interpreters on the concert stage.

The phonograph plays a vital role in enabling Sokoloff's performance of this work to be recorded in permanent form, and to make it available to the thousands of music lovers who have not had the opportunity to hear him play it "in person," and also to make it available for the purpose of study and analysis.

However, this is merely one feature of Sokoloff's far-ranging tastes and interests. In the program book of the last concert of last season, his complete repertory, covering the ten seasons of the Cleveland Symphony, is published. Its study arouses a keen appreciation for the rare qualities of catholicity and good taste Sokoloff has evidenced in the selection of his programs. He has kept in mind the necessary limitations of his audiences during the early years of the orchestra, the necessity of a firm foundation of the classics and the no lesser necessity of a liberal admixture of stimulating modern works. Native composers have been given uncommon opportunities to have their works heard in able and sympathetic performances. A few of them might be listed at random:

Wm. Berwald's A Fantasy and On the Trail; —Bloch's *Israel*, Psalm XXII, Schelemo, C sharp minor Symphony, Trois Poèmes Juifs, and Two Poems; Howard Brockway's Sylvan Suite; Cecil Burleigh's Second Violin Concerto; Chadwick's Tam O' Shanter and Noël; Converse' Elegiac Poem and The Mystic Trumpeter; Delmarter's Old New England Overture; Eichheim's Chinese Legend, Malay Mosaic, and Oriental Impressions; Gilbert's Comedy Overture; Griffes' Shoji; Hadley's Lucifer; Hanson's Lux Aeterna; Herbert's American Fantasy, Natoma Fantasy, Irish Rhapsody.

Edison Bell

Note:

Special reference was made to these needles in the February issue of this Journal.

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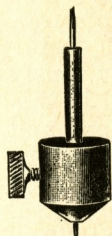
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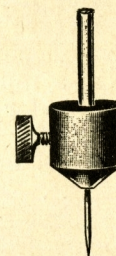


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sody, and the 'Cello Concerto; Hill's Stevensonia; Edgar Stillman Kelley's Aladdin and New England Symphony; the principal works of Loeffler and MacDowell; Moore's Museum Pieces and Pageant of P. T. Barnum; Powell's Rhapsodie Nègre and Overture, In Old Virginia; Schelling's Victory Ball and Suite Fantastique; Shepherd's Fantasy for Piano and Orchestra, Horizons, and Overture to a Drama; Skilton's Suite Primeval; Sowerby's Money Musk and Irish Washerwoman; Strong's Life of an Artist; Taylor's Through the Looking Glass; and Whithorne's The Aeroplane, The Night, and The Rain.

Cleveland may be well proud of an orchestra and conductor who have fulfilled not merely the usual function of a symphony organization, but which has played a vigorous and tremendously influential part in the development of a real musical consciousness in its citizens, as well as an equally vigorous part in the musical life of the entire country.

Through its recordings, of which the Rachmaninoff and Schubert Symphonies are probably only the first of an extensive series of major works, the influence of the Clevelanders will be enormously widened in scope. Surely through this medium they will achieve results no less admirable than those achieved in the concert hall.

Recordings of the Cleveland Symphony Orchestra Electrical

Brunswick Symphony Series No. 11. Rachmaninoff: Symphony No. 2, in E minor (12).

Symphony Series No. 12. Schubert: "Unfinished" Symphony (6).

15181 (ten-inch) Grainger: Shepherd's Hey, and Pierné: The School of the Fauns.

50089 Saint-Saens: Danse Macabre, and Nicolai: Overture—Merry Wives of Windsor.

15120 (ten-inch) Rimsky-Korsakow: Song of India, and Tchaikowsky: Waltz—The Sleeping Beauty.

15121 (ten-inch) Wagner: Lohengrin—Prelude to Act III, and Wedding Music.

Acoustical

50052 Strauss: Tales from the Vienna Woods, and Blue Danube Waltz.

50053 Brahms: Symphony No. 2—Allegretto, and Sibelius: Finlandia.

15091 (ten-inch) Schumann: Träumerei, and Dvorak; Slavonic Dance No. 3.

15092 (ten-inch) Sibelius: Valse Triste, and Brahms: Hungarian Dance No. 5.

Phonographic Echoes



KURT ATTERBERG

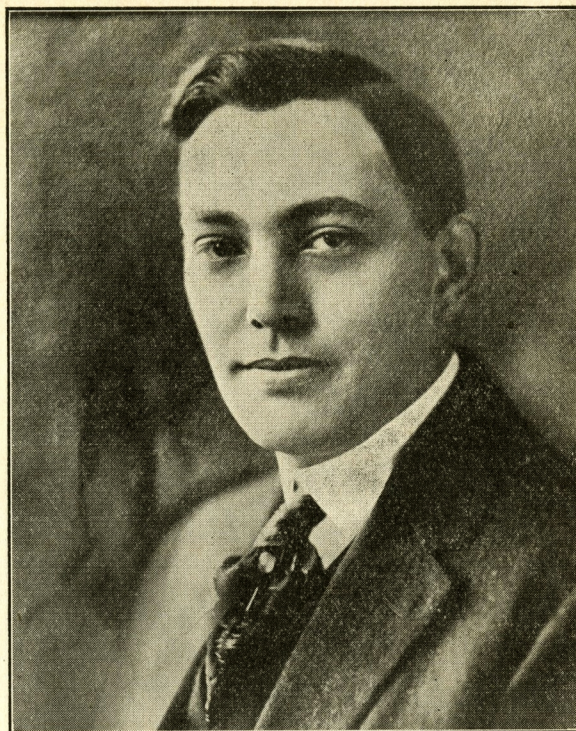
Kurt Atterberg, the young Swedish composer who won the Grand Prize offered by the Columbia Phonograph Company for a Centennial symphony in homage to Franz Schubert, today received the \$10,000 prize when Messrs. J. P. Morgan & Co. cabled this sum to him in Stockholm.

Did Atterberg finish the "Unfinished" Symphony is a question asked daily. Is his winning Symphony in the spirit of Schubert's melodies? Is it a great work? He did not finish the "Unfinished" Symphony and the problem of whether it can be done must rest for another 100 years.

The blind organist in France who finished the "Unfinished" Symphony and the English professor who essayed the same job won their respective zone prizes, but stood no chance in the finals of the International Jury at Vienna.

Atterberg's work won the prize because in the simplicity and beauty of his melodies he did not essay an equal stature with Schubert, but laid a wreath on the monument of Schubert's genius.

Kurt Atterberg is 31 years old and already has six symphonies to his credit. He studied in Germany. His musical temperament is individual and he writes in the romantic vein. The prize money of \$10,000 will enable him to give up some of his routine work so that he can give more time to composition. He is an earnest, frugal young man who will make good use of the money and whose head has not been turned by the honor conferred upon him. It is possible that his prize winning symphony will be performed by Wilhelm Mengelberg and the Philharmonic Orchestra during Schubert Week, November 18 to 25, 1928.



FRANK S. HORNING

Manager of the Brunswick Recording Studios

Few record buyers have the privilege of knowing the men who play important but "silent" parts in the production of the recorded masterpieces of today. Among these men the managers of the recording studios are particularly noteworthy, and this month THE PHONOGRAPH MONTHLY REVIEW takes pleasure in introducing to its readers Mr. Frank S. Horning, the new Manager of the Brunswick Recording Studios in New York City.

Although Mr. Horning has been in charge for only a few short months, he has already established an enviable reputation, both as an executive and in dealing with the recording artists. The maintenance of harmonious relations between artists and manufacturer calls for rare qualities of tact, and it is to Mr. Horning's great credit that his winning personality and efficiency have already won him a host of friends among those with whom his work throws him in contact.

LOUIS KATZMAN

Long before the name of Louis Katzman began to appear upon record labels as conductor of the Anglo-Persians, the Brunswick Concert Orchestra, and other organizations, keen-eared connoisseurs recognized the presence of a new personality in recorded music. Of late, Mr. Katzman has begun to receive the credit he so richly deserves for his splendid work with concert and salon orchestras. Recent reviews in THE PHONOGRAPH MONTHLY REVIEW have constantly called attention to current examples of his abilities in a field where there are many talents, but in which his already stand out prominently.

We confidently predict that as the success of



LOUIS KATZMAN

the Brunswick Concert Orchestra's records leads to the enlargement and development of the orchestra, and Mr. Katzman is given the opportunity to do larger and more significant works, record buyers will be assured of a real and most pleasant surprise.

Meanwhile, those who are not already familiar with Mr. Katzman's powers as a conductor should lose no time in hearing his Brunswick records of such works as Schubert's *Marche Militaire* (3909), *In an Oriental Garden* (32727), *Song of Safari* (20061), *Jolly Fellows Waltz* (77004), and the current *In a Clock Store* (20068.)

Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 47 Hampstead Road, Jamaica Plain, Boston, Mass.

REVERBERATIONS OF THE EDISON NOTE

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have read your note to Mr. Walsh's letter in the August issue with a great deal of satisfaction. From time to time some of the old Edison supporters have expressed themselves rather freely and critically in your pages and it is a pleasure to see them given a deserved even if too-gentle rebuke. In the first place Edison issues practically nothing but popular and dance disks, and I for one should feel very much disappointed if any of your valuable space was taken away from the "masterpiece" recordings in which we are all interested, and wasted on popular disks which we would never dream of buying even if they were playable on standard instruments.

I have observed that rare Edison chamber music records are given review, and I have even begrudged them that space, as for me and undoubtedly most of the other readers of the magazine such works have no practical interest. Why should I purchase an Edison machine (or even adapter) to play the Schumann Quintet, the Dvorak American Quartet, and a few piano records, when I can get excellent versions of all these on needle cut disks?

If Edison could bring out a practicable "long-playing" record and record some really worth-while music on them, I should have to change my attitude. But I have been fooled by false announcements so often that I am very skeptical. If the Edison admirers want more of a "show" in your magazine, it's up to them to provide the "goods."

L. F. C.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

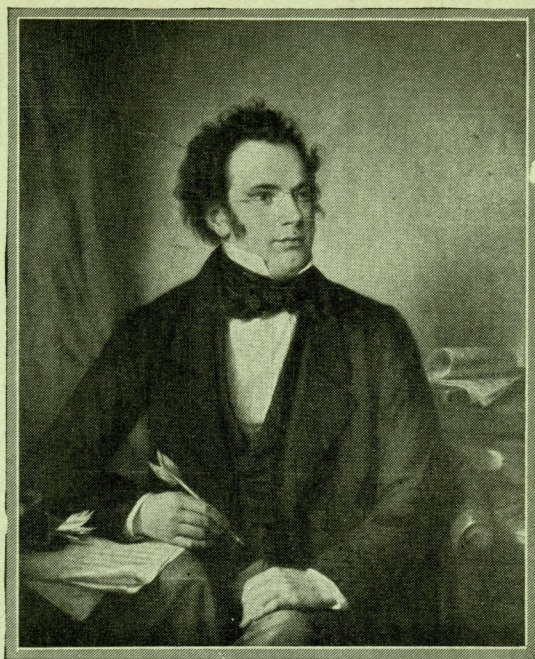
My copy of the August issue has just been forwarded to me up here at my summer camp and although I had thought to give myself a complete vacation—even from the phonograph—I find that I simply can't resist mounting your column pulpit again to deliver one of my little discourses. There are so many topics provided by the last issue and by my all-too-brief "look-in" at the Studio on my way up from New York that I have to get them "off my chest," vacation or no.

The first thing is the astonishing continuance and even increase of interest shown in the phonograph during the summer season, when interest is usually supposed to fall off altogether or at least reach a very low ebb. I was very pleased to learn of your mounting subscription lists and retail sales, good testimony to the fact that this year there is no "off-season." Sales of portable phonographs this summer have been really astounding and many enterprising dealers have followed up these sales with correspondingly heavy sales of records, especially those of a type most in demand by users of portables. On my visits to local dealers to purchase needles or occasional dance records for the younger members of my family, I have been surprised to observe how brisk the sale of records has been, even in very small shops.

It is also interesting to point out again how quickly the tide of popular opinion swung back on the subject of profuse album set release. Last spring, "Vories" and a few other "old-timers" were heard to express themselves rather freely to the effect that too many good things were being made available. But when the companies, especial the Victor, began to cut down on their issue of sets, the general protest that arose proved conclusively that the general record buying public is of another mind. Conversation and correspondence with friends and dealers, and the opportunity I had of running through a number of letters you showed me at the Studio have convinced me that the demand for album sets is constantly increasing. When our domestic companies are slow in making them available, the foreign companies—selling them to the American public through our importers—and the English exporters—reap the benefit, as you pointed out so well in your last General Review. Such works as the Brahms Fourth Symphony, Variations, and Violin Concerto, the Chopin Etudes, etc., etc., are having a splendid American sale, but the domestic companies are allowing their foreign affiliations to make the profit.

Turning back to the August issue, I was particularly interested in your General Review, the amusing discussion between Messrs. Aleman and T. M. W. and their respective supporters, Mr. Darrell's provocative study of Stokowski, and the well-deserved tribute to Mr. Bourdon, whose merits have seldom been given the praise they so rightfully have earned.

The letter from Mr. Walsh and your editorial note should give food for thought to certain veteran Edison supporters who have been rather unreasonable in their demands that more space in the magazine be devoted to Edison records. When Edison has produced anything worth while, you have invariably given it full credit. As for the usual run of dance, popular, and novelty disks,—we who read THE PHONOGRAPH MONTHLY REVIEW are interested in *music* and should consider ourselves very badly treated if valuable space were wasted on anything but records of good music. Your recent announcement stating that less and less attention would be paid to what I might term non-musical records aroused general and hearty approval. (I was interested in seeing that in England Mr. Compton Mackenzie thought it of considerable significance, and gave it editorial commendation.)



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Franck: Symphony in D Minor. Album M-22. (6725-6730.) With introductory record by Leopold Stokowski. List price, \$11. LEOPOLD STOKOWSKI — PHILADELPHIA SYMPHONY ORCHESTRA.

Mozart: Symphony No. 41 in C Major (Jupiter) Impresario — Overture. Album M-30. (9201-9204.) List price, \$6. ALBERT COATES and LONDON SYMPHONY ORCHESTRA.

Dvořák: Symphony No. 5, "From the New World." Album M-1. (6565-6569.) List price, \$10. LEOPOLD STOKOWSKI — PHILADELPHIA SYMPHONY ORCHESTRA. Introductory record (6743) by Leopold Stokowski, \$1 extra.

Schumann: Quintette in E Flat Major. In Album M-28. (8092-8095.) List price, \$10. OSSIP GABRILOWITSCH (Piano) and FLONZALEY QUARTET.

Grieg: Concerto in A Minor. In Album M-24. (9151-9154.) List price, \$6. (Recorded in Europe.) ARTHUR DE GREEF (Piano) — ROYAL ALBERT HALL ORCHESTRA.

Rimsky - Korsakow: Scheherazade — Symphonic Suite. Album M-23. (6738-6742.) List price, \$10. LEOPOLD STOKOWSKI — PHILADELPHIA SYMPHONY ORCHESTRA.

Chopin: Twenty-four Préludes. Album M-20. (6715-6718.) List price, \$8. Piano, ALFRED CORTOT.

Beethoven: Concerto No. 5 in E Flat Major (The Emperor). Album M-21. (6719-6722.) List price, \$8. WILHELM BACHAUS and THE ROYAL ALBERT HALL ORCHESTRA.

Here is the Russia of the Czars

IN HIS Fifth Symphony, Tschaikowsky brings us the Russia of Dostoyevsky and Turgenev. Here are the frozen, limitless steppes . . . the huddled villages of serfs . . . the white cities capped with fantastic domes that glisten under the cold sunlight. Here, too, is a callous Imperial Court, deaf to the mutterings of the sullen masses around it.

From the somber, mysterious *motif* of the opening to the last triumphant note of the Finale, Tschaikowsky's Fifth is Russia. It portrays the eternal struggle between hope and despair, the dark mists of melancholy lifting at the end to let through the long shafts of sunshine, bright with promise.

This moving composition has been recorded as a Victor Musical Masterpiece by Frederick Stock and the Chicago Symphony Orchestra. The interpretation is forceful and brilliant, yet marked with superb restraint. It is a work that will continually delight the lover of good music.

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FRANCK

G10 in. { **Andantino in G Minor—Organ**
7203 Played by Dr. Harold Darke.
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MENDELSSOHN

G12 in. { **Sonata in B Flat Major, No. 4, Two**
1433 Parts.
\$2.00 Played by Marcel Dupre, Organ.

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P12 in. { **Iris—Dances**
02940 **Rantzau**
\$2.00 Berlin State Opera Orchestra, Con-
ducted by Mascagni.

TSCHAIKOWSKY

P12 in. { **Pique Dame Fantasie—In two Parts.**
01576 Played by Dajos Bela and his Or-
\$2.00 chestra.

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1135 balsamate
\$2.50 **Aida Su dunque—Act 3. Duet.**
A. Granforte, Bar. and H. Monti,
Sop. Acc. by the La Scala Orches-
tra.

C10 in.
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{ **Gioconda (Ponchelli)—Festa e pane.**
Madame Butterfly (Puccini) Hum-
ming Chorus. La Scala Chorus
and Orchestra—Milan.

G12 in.
\$25
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{ **Hamlet (Thomas)—Vains Regrets,**
Duete, Doue de la lumiere.
Mlle. Y. Brothier and M. L. Musy
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5130
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{ **Manon Lescant (Puccini)—Otenta-**
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amore, Duet.
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Sop., with Orchestra.

G10 in.
\$1.50

{ **Mireille (Gounod)—Tahir Vincent—**
Parts 1 and 2.
Mlle. Yvone Brothier, Sop.

G12 in.
965
\$2.50

{ **Messa da Requiem (Verdi) (Accous-**
tic)
"Confutatis", Ezio Pinza, Bass.

{ **Tosca (Puccini)—Duet from Act 3,**
M. Fleta and F. Austral.

G12 in.
0175
\$2.50

{ **Seraglio (Mozart)—Ah I Loved Him,**
Air and Variations (Mozart).
Luella Paikin, Sop. with Orchestra.

G12 in.
1192
\$2.50

{ **Thais (Massenet) (Mirror Song),**
Parts 1 and 2. Ah je suis seule
enfin—Fanny Heldy, Sop.

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791
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If Edison records anything of significance, I know that it will be given due attention and justice. The case of the Victor Company is good proof. Naturally conservative and disinclined to advertise in any magazine less than two years in the field, less than a year and a half was enough to convince them that every Victor record got the square possible deal in *THE PHONOGRAPH MONTHLY REVIEW*, regardless of the fact that the Victor Company did not advertise in its pages. The Victor Company recognized the fairness, authority, and value of the magazine and began to advertise even in the middle of the season, contrary to all customary rules and procedure.

For the benefit of those who have not had the privilege of visiting the Studio and seeing for themselves how little the label of the record counts for there, and how much the real music in the record, I may be permitted to testify to the absolute impartiality that has been the policy of the magazine and its staff from the beginning. I have had several conversations with Mr. Johnson, beside considerable correspondence (both personal and for publication); I have met R. D. D. and had the pleasure of discussing various orchestral recordings with him on an informal walk to the nearby Arnold Arboretum one torrid afternoon; I have met two other gentlemen of the Staff, not forgetting the unpublicized but very important mascot, "Buster," a friendly and needless to say, music loving—French bull dog! Such informal and personal contacts back up the prima facie evidence of the magazine itself, that *THE PHONOGRAPH MONTHLY REVIEW* is being run on a truly "fair and fearless" platform by men who combine the essential artistic view point with sound business sense.

I have stood in The Gramophone Shop in New York City and watched customer after customer buying their records from the reviews in the magazine. Messrs. Tyler and Brogan, and every other dealer who carries the magazine on sale, know its value in arousing interest in the best recorded music. Every reader knows its value and significance to him personally.

Belgrade Lakes, Maine

EDWIN C. HARROLDS

FROM AN EDISON OWNER

EDITOR, *PHONOGRAPH MONTHLY REVIEW*:

I have read the letters of Mr. Mattheys, Mr. Franck, and Mr. Walsh relative to Edison records with a great deal of interest. I, too, am an Edison owner, and as I am dependent upon Edison records as the sole source of my musical nourishment, I also regret that this company's works are not given more attention in your pages. I know that you do not devote much attention to dance records, but the Edison Company issues a number of "standard" and "popular" vocal records which are very fine indeed. Perhaps my taste is not as cultivated as some of your readers who seem to live only for great orchestral works, but after all, there are all kinds of people and all kinds of music. I am sure that I and my friends get as much pleasure from our favorites as the "high-brow" music lovers do from theirs. The new Edison instruments are to me just about the finest thing imaginable, yet I have never seen it mentioned in your pages except by correspondents. I realize that if the Edison Company does not co-operate with you, it is impossible for you to give them much co-operation, but I trust that your difficulties may all be ironed out satisfactorily and that Edison records and instruments be given a little more attention than hitherto.

Baton Rouge, La.

R.S.

HANDS ALL AROUND

EDITOR, *PHONOGRAPH MONTHLY REVIEW*:

Mr. Aleman has indeed said the "last word" in our little discussion which has acquired for him several new friends, among them most certainly the undersigned! And regardless of the merits and demerits of Chaliapin and his record of the Don Quichotte Finale, I am very glad that the point has been soundly stressed by Mr. Aleman, that music lovers should know what a singer is actually singing. Mr. Aleman may be interested to know that his letters have influenced me to purchase a Linguaphone French course on records in the hopes of brushing up my elementary knowledge of that language. And while I hold steadfastly to my opinion of the excellence of the singing itself and the recording of the disk we have discussed, in the future I think that likely I shall consult scores more thoroughly before breaking into print about any record!

May I extend my hand to Mr. Aleman through the pages

of the magazine from which we both derive so much value and pleasure? And if he is ever in Montreal, or I in Havana, I trust that we may have the pleasure of shaking hands in person, and perhaps of listening to some non-Chaliapin record together!

Montreal, Canada

T. M. W.

S. K. AT THE STADIUM

EDITOR, *PHONOGRAPH MONTHLY REVIEW*:

Mr. Harrolds' suggestion about going to the Stadium was just the thing for me. I've gone to quite a few and learned something, I guess. At least that it wasn't as hard to listen to highbrow stuff as I thought. I can't honestly say that all of it means anything to me, but some of it does, and I got a big kick out of hearing the Beethoven Fifth and Schubert's Unfinished Symphony and finding so much of them really quite familiar. When you know the tune, the rest doesn't sound half as complicated, and I can see now how much fun there must really be to it to know everything that's going on.

The article on score reading has helped me, although I can't read any music, but the information about the different instruments is very interesting, and best of all written so that I can understand it all right, which is more than I can say about some of the books on music I have tried to read.

The record I've liked best lately of orchestral music is Whiteman's record of Victor Herbert's Serenades. Some of the twelve-inch records of show selections are good too.

I've been doing a wonderful business in portables this summer and it looks like next season would be the biggest ever. I have to admit that you certainly didn't guess wrong when you prophesied nearly two years ago which way the wind was going to blow.

New York City, N. Y.

S. K.

THE TCHAIKOWSKY TRIO

EDITOR, *PHONOGRAPH MONTHLY REVIEW*:

Mr. R. G. Waite (writing in the July Correspondence Column) condemns the Tchaikovsky Trio (Columbia) on the ground that it is not complete, as represented. Yet he admits that of the two "cuts", one is merely an omission of an eight measure repetition, and the other an omission of several pages indicated by the composer. I have heard the work played in concert several times, and invariably these pages were omitted. Tchaikovsky, long-winded as usual, for once recognized his weakness, and while he could not resist printing these pages, his directions in the score made it evident that they were by no means essential. As for the repetition, I thought it was well understood that on records (as in concert) these may not be observed and the performance still escape being branded as "cut." A cut is an omission of new material. In modern recordings it can seldom be excused. But it is unfair to brand a work incomplete unless it is actually so.

Another type of recording commonly known as "cut" or "incomplete" should better be turned "excerpts" of such a work. I notice that the H. M. V. recording of Act III of "Tristan and Isolde" is actually so termed by the manufacturers. The French H. M. V. Pelleas records are another case in point. Here, the object is not to provide a complete recorded version, but representative passages. In such lengthy works a complete version, however desirable from a student's point of view is obviously impracticable. A judicious choice of sections on records, however, are within a reasonable price limit and can be vastly more effective in popularizing the work than a literally complete set—necessarily very expensive—could ever do.

I am glad to see that the old time cheap "abbreviated" versions, which are another distinct class, are not altogether neglected, for they have a place too, and permit music lovers of limited means to hear works they otherwise would have to miss. Abbreviated versions can also be put to good service in musical appreciation work, as they are less tiring for novices to listen to than the full-length versions would be.

The one essential, it seems to me, is that works should be clearly and honestly labelled. If the work is recorded only in excerpts, or if abbreviations are made, the fact should be stated and if possible the exact nature of the omissions should be made in the annotation leaflet. When this is not done I find such references to the score as made in the review of the Pelleas records in the August issue exceedingly valuable.

Toledo, Ohio

KARL S.

RECORDED PIANO CONCERTOS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I enjoy and admire the recent piano records issued by the Columbia and Brunswick Companies, but I wonder why they do not follow the example of the Victor Company and issue some piano concertos. Columbia might easily furnish the ideal versions of the ever popular Grieg and Schumann works in this form, the former to be done by Grainger and the latter by Myra Hess. Both are available in H. M. V. electrical versions by de Greef and Cortot respectively, but while the performances are meritorious, particularly that of the Grieg concerto, the Grainger and Hess versions would be far superior. For Brunswick, my first choice would be Gieseeking, of course, in the Mozart concerto he plays so incomparably; then Godowsky in Beethoven's Fourth, one of Chopin's, or in fact almost anything that he might chose to play.

The Columbia Masterworks Series, so splendid in many respects, is sadly deficient in that not a single piano concerto is represented, either acoustically or electrically recorded. In this country they have Grainger, Hess, Leginska, Friedman, and Echaniz recording, and in England, Murdoch, Harriet Cohen, and Pouishnoff, all of whom could be relied upon to provided excellent recorded concertos. Perhaps Edith Barnett and Vladimir Cernikoff, who play the Brahms Waltzes, Op. 39, so delightfully, might do one of the Bach two-piano concertos, now that one for three pianos is available from the French H. M. V. And are there no pianists among the French Columbia artists who might provide a really satisfactory Franck Symphonic Variations recording? Or D'Indy's Symphony on a Mountain Air for piano and orchestra, Saint-Saens' G minor concerto, or the excellent works in this form by Rhéné-Baton and Aubert?

Detroit, Michigan

H. M.

MORE ON STOKOWSKI

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mr. Darrell's analysis of Stokowski was of particular interest to me in that I have already expressed some of my own ideas on the art of this conductor in the Correspondence Column of the February issue of your magazine. At that time I stated that Stokowski gauges his readings by the music itself, rather than the composer, a conclusion which Mr. Darrell reaches in rather more elaborate fashion in his study of the Dvorak New World Symphony recording. I agree that the performance is quite the "most stirring and effective" I have ever heard, but why should Mr. Darrell feel it necessary to defend Stokowski for not capturing the so-called Dvorak "flavor" of the work? Stokowski "is capable only of transmitting the absolute music of the work . . ." What more does any one want or ask him to do? If the music is "far from profound" that is the composer's fault not the conductor's. As I protested before, the music and not the composer must give the conductor the cue. What difference does it make that Dvorak is essentially a peasant and Stokowski essentially an aristocrat, as Mr. Darrell points out truthfully enough? They have but one ground in common, and that is music, which knows no class or national boundaries. When Stokowski plays a work of Dvorak's, he is simply a musician playing a musical work. Granted that he reads the score of this particular symphony in a way that is above criticism, what more can one demand of him?

Mr. Darrell might have remarked, however, anent the re-recorded version of this work, that the reading is essentially the same, but differing slightly in degree. Perhaps impressed by certain criticisms of the brilliance of the first set, Stokowski seems to soften the climaxes a bit in the newer set. Consequently, while the actual recording is superior in the latter, the performance as a whole is less impressive, because it is less consistent.

The stressing of the "feminine" quality in Stokowski's readings interests me a great deal, although I cannot be sure as yet in my own mind to what extent this quality actually enters in to his performances, which certainly are not lacking in virility, and yet which admittedly do have a "roundness" and "warmness" that can hardly be dubbed masculine. I wish that Mr. Darrell had discussed Stokowski's melodic line, the topic on which I took particular issue with Dr. Britzius in his article on "Weingartner vs. Stokowski." Mr. Darrell's sentence in a review: "Surely no orchestra, no conductor, ever possessed a similar genius for 'floating' a single melodic line that seems endowed with a vastness and momentum of its own!" deserves amplification. Not only in the Rieni over-

ture, to which this sentence refers, but also in the Khovanchina Entr'acte and the Bach Choral Prelude are remarkable examples of this unique genius. The effect is often attempted by others, but I have never heard it paralleled. Darby, Pennsylvania W. M.

RECORDS BY LISZT'S PUPILS

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I am glad to be able to amend my recent remarks on the preservation of the Liszt tradition. Besides the notice in "General Review about Rosenthal's engagement to record, which I consider the best news for piano record collectors in a long time, I see there are records by Georg Liebling and Conrad Ansoerge. The former has recorded the Campanella and the "Raindrop" Prelude for the Parlophone, and the latter has recorded a three record version of the "Moonlight" Sonata electrically for Vocalion. The choice of pieces is unfortunately rather hackneyed and the pianists are not generally considered of the same eminence as those I mentioned in my last letter to the column; nevertheless, they belong well in the upper strata of Liszt's pupils, and records by them should be of interest to many piano record collectors.

Another unrecorded Liszt pupil I omitted to mention is Adele aus der Ohe who was perhaps Liszt's leading feminine pupil. However, her practically complete retirement for some years makes her even more unlikely to be recorded than Friedheim and Siloti. Indeed, on more thought, the latter two do not seem to me so far-fetched as candidates for recording as I had thought. Friedheim still gives recitals occasionally and, moreover, keeps his name before a considerable portion of the musical public by his contributions to magazines. Siloti should be remembered for the fact that it was he who introduced the C♯ Minor Prelude (besides many other pieces of the Russian School) to the American public; also many will remember him as a great stylist.

I believe it was H. M. who mentioned a list of pianists available on the reproducing piano but not on phonograph records. Scharwenka, who was among them, died three or four years ago but made some records for Columbia around 1909. I was lucky enough to procure one second hand recently of the Liebestraum and Mendelssohn's Rondo Capriccioso, and he also recorded his Polish Danse, I believe also a Spanish Serenade by himself and a Valse brillante by Chopin. I have not been so fortunate as even to hear his other records, but the one I have is superior in recording to those made by Friedheim around the same time. The Liebestraum is still listed in the English Columbia Catalogue, 351, and has Weber's Perpetual Motion played by Friedheim on the back. It is unfortunate that the Columbia Company did not have him record some more pieces on his last visit to this country shortly before his death.

Can anyone inform me about piano records made by the Italian Fonotipia Co., or how to go about getting a catalogue from that company?

The following records by Pablo de Sarasate, listed in the Mexican Victor Catalogue for 1927, may be of interest to collectors of violin and historical records. It will be noticed that three of the selections are not listed in the H. M. V. Historical Catalogue.

Gypsy Airs—Sarasate—Parts 1 and 2	—63167
Habanera—Sarasate	—62110
Mivamar—Sarasate	—62110
Capricho Vasco—Sarasate	—63168
Melody in F (cello solo by Squire)	—63168
Tarantela—Sonate	—62111
Träumerei (cello solo by Grünfeld)	—62111

These are all ten inch and black label, probably due to the early date of recording. The Grünfeld who plays the Träumerei is probably Heinrich Grünfeld who was about as famous as a 'cellist as his brother Alfred was as pianist. San Diego, California HARRY L. ANDERSON

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Analytical Notes and Reviews

By OUR STAFF CRITICS

Orchestral

Brunswick Symphony Series No. 11. (6 D12s, \$1.00 each; Alb. \$1.00 extra) **Rachmaninoff: Symphony No. 2, in E minor, Op. 27,** played by **Nikolai Sokoloff** and the **Cleveland Symphony Orchestra.**

One greets this particular work with a sense of zestful pleasure accorded to few releases, no matter what their excellence or importance. Even before beginning to estimate, or even to think about, its musical and phonographic merits, one must welcome it for its rarely stimulating appeal as a choice for recording: an adroit combination of originality and soundness of taste together with a strong flavoring of very shrewd business sense. Before a study of the work is begun, felicitations to the Brunswick Company are in order; not every day is such an appetizing recording made available.

Rachmaninoff has given himself considerably more effective phonographic representation as a pianist than others have given him as a composer. Passing by the notorious Prelude (profusely recorded by pianists, orchestras, organists, and even the Russian Symphonic Choir), there are only several piano pieces and songs, with two movements of the Second Piano Concerto by the composer and the Philadelphians as the solitary pièce de résistance. (And the last is acoustically recorded.) Yet as a composer—and not only a composer of piano pieces—his powers parallel those as a virtuoso. Best known, perhaps, of his works in the larger forms are the symphonic poem, "The Island of the Dead," the four piano concertos, and the Second Symphony. His operas, choral works, and Third Symphony ("The Bells") are known in this country largely by repute only. Rachmaninoff is frequently compared with Tchaikowsky, in his qualities of cosmopolitanism, breadth of culture and experience, and mastery of the technic of composition. He is conservative by nature, yet never pedantic. His pessimism of outlook is often as dark as that of Tchaikowsky's, his sentimentalism occasionally as facile and sugared, but he is free from the other's feminine and hysterical qualities, and lapses of good taste. Somber, severe, coldly passionate (the phrase is not self-contradictory!), his temperamental characteristics serve to color and enrich his genuine gift of melody and structural strength.

He assails the modernists: "I have little regard for those who divorce themselves from melody and harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is true not only of the Russian futurists, but of the futurists of almost all lands. They have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by a apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the voice of many waters" from the seven seas of the great world." The fact that it is easy to shatter his attack on the "futurists" by merely citing the instances of Stravinski, Bartok, and Prokofieff does not weaken the truth and force of the final thought in the above quotation, nobly conceived and expressed.

His music echoes his sincerity, his idealism, his bitter and nostalgic striving toward goals his intellect recognizes as unattainable. The Second Symphony is built on a big scale. It is music from the heart, but saturated always with the bitter-sweet acid of pessimism, a truer and nobler pessimism than that of Tchaikowsky (except perhaps as shown in the latter's Fifth Symphony), more comparable

with that of Brahms. (I refer to mental impulses behind the music, of course, not to the idioms themselves). The Symphony is only obviously "gloomy;" its coloring is dark, to be sure, but a darkness that is vibrant with life, the darkness of night in the open country.

The work was composed at Dresden in 1906 and 1907, and was produced for the first time at Moscow in 1908-1909 under the direction of the composer. The first American performance was by the Philadelphia Orchestra, November 26, 1909. A number of conductors, among them Dr. Muck, gave performances that made an extraordinary impression upon their audiences. But critical opinion was unanimous on one point, that for all its profusion of ideas, its dynamic vitality, and organic unity, the work was far, far too long. The profound impression made by passages of striking force and beauty was often largely obscured or dissipated by the composer's inability to restrain himself from unnecessary repetition of these passages. Carried away by the flow of his own eloquence, Rachmaninoff lacked the divine discretion of knowing when to stop. Even his most ardent admirers agreed with Philip Hale's dictum that pruned and condensed the symphony would be a genuine masterpiece; as it stood, it was a weariness as well as a joy to the spirit.

The story of how Sokoloff, who shared this opinion, consulted Rachmaninoff on the subject and brought about a revision of the work, is related elsewhere in this issue, in an article on the Cleveland Orchestra and its conductor. The new version, curbing the confessed volubility of the composer's younger days, is the one recorded by Sokoloff, who has played it widely and with considerable success in concert. So for once, the purists who shudder at the very thought of a cut or condensation being made in a composition for recording purposes will find themselves confounded by the spectacle of the composer himself making the revisions and giving his official approval to the edited version.

The recording is in six double records, and the movements are divided as follows:

- I. **Largo; Allegro moderato.** Parts 1 to 4.
- II. **Allegro molto (Scherzo and trio).** Parts 5 and 6.
- III. **Adagio.** Parts 7, 8, and 9.
- IV. **Finale—Allegro vivace.** Parts 10, 11, and 12.

The grave introduction occupies part one with the principal theme given to the strings. It rises to a broad climax and gradually collapses again, dying away with a melancholy song for the English horn. The allegro moderato begins on the second side (although no indication is made on the labels, which describe the first movement as Largo throughout) with a rustling, whispering introduction, and a rising and falling main theme, announced by the violins. Like nearly all the melodic ideas in the work (all of which have a strong underlying relationship), it has a curious retrospective quality, pulsating and restless. The pace is extremely flexible, and capricious, qualities which are admirably grasped in Sokoloff's direction. The second theme alternates wood wind phrases with answering diminuendo responses from the strings. With part three the lyric mood of the second theme gives way to a turbulent working up to a seething, stormy climax, which falls away to a solo passage (unaccompanied strings), and again broadens (part four) into the full-voiced song of the second theme, with its strong echoes of the Second Piano Concerto. The brass speaks more and more darkly, the music quickens into an energetic march, and the movement ends in this vigorous mood.

The scherzo begins spiritedly with a lusty theme divided between the horns and strings. The second theme is more lyrical, and is preceded by a brief wood wind passage which reminds one of measures near the end of Dvorak's E minor Symphony. After a scherzando return to the first theme and a diminuendo, an emphatic chord announces the trio, which is devoted largely to delightful fugal episodes for the strings. Part six works back to the scherzo, played this time with rougher humor, and in the second theme,

great metrical freedom. Sokoloff catches exactly its gusty passion and extreme use of rubato. The ending is singular: there are echoes of the introduction to the first movement, and solemn chorale-like passages are interspersed with echoes of the scherzo, rumbling into silence in the depths of the orchestra.

The opening six note phrase for the violins which permeates the entire Adagio has been foreshadowed in the first movement, but reaches its full flower here. Considerable use is made of sequences; are there not also distant echoes of the Good Friday Music? The second section of the theme is given to a long and expressive clarinet solo. With part eight the development gives interesting employment to the wood winds. There is a climax half-way through, and a return to the characteristic phrase of the beginning, given now to various solo instruments, and played and recorded with a restraint and tonal loveliness that strike very surely home. The conclusion (part nine) is gravely calm and somewhat formal.

The principal theme of the finale is tempestuous and brilliant, full of a fire and spirit that Sokoloff's lack of incisiveness (here) tends to weaken somewhat. The easy march-like subject and later the true second theme are more firmly handled. The second theme, for all its lyricism, has an oddly irregular melodic line, soaring, dipping, hesitating constantly. The strange cadence at the end of part ten, the reminiscence of the slow movement at the beginning of part eleven (there are several echoes of various motives from the earlier movements), and the staccato descending scale figure that is prominent later (before the return to the first theme), all deserve comment. Part twelve brings a big climax and the apotheosis of the second theme, perhaps not altogether free from bombast, but certainly quite over-whelming. The brief coda is nervously energetic and restless, bringing the work to an abrupt close in the mood of fatalism in which it is steeped.

The characteristic of the composition which strikes one most forcibly is its happy inclusion of a great emotional range within the limits of a single predominant mood. The various movements contrast with each other and complement each other to make an organic whole unmistakably stamped with the mark of a single personality and a single philosophy. Scarcely less remarkable is the ebb and flow of the musical periods and climaxes. I have spoken of the pulsating quality of some of the themes; the entire work possesses the same quality. It is a veritable sea of music, with the great surge of the tides, the unceasing roll of the waves, and even the chop of the cross currents. The climaxes do not rise to any definite, distinctive point; rather they rise, storm for a few moments, and gradually fall again. There are no sharp cleavages between the various themes or sections; one motive is succeeded by another, and that by a third, but there is never a final stop. Even at the end of the movements and perhaps even at the close of the entire work, there is a sense of elemental life that comes to no end, but which will appear momentarily in some other form.

To me, the symphony has a kinship with Matthew Arnold's *Dover Beach*, the "melancholy long withdrawing roar" of the sea of Faith, which "Sophocles long ago heard in the Aegean . . ." Rachmaninoff too finds that

"The world which seems
To lie before us like a land of dreams,
So various, so beautiful, so new
Hath really neither joy, nor love, nor light
Nor certitude, nor peace, nor help for pain. . ."

and he too weaves the stuff of his philosophy into a web of heart-twisting loveliness.

The performance by Sokoloff earns the finest tribute one can pay for its submersion of all individual efforts in the music itself. The orchestral balance is rigorously adjusted to attain a tonal perspective in which all subsidiary details shall emphasize and not distract from the larger outlines of the work. Yet these details, like the rise and fall on a single theme within the deeper surge of a movement and the entire symphony, are executed with a freedom and éclat that almost blinds one to care and accuracy with which they are proportioned to the scale of the whole.

Occasionally there is a lack of incisive definition, of the snap and precision which have been made so familiar by modern virtuoso conductors. But there criticism stops. Sokoloff's choice of pace, his insight into the spirit of the work, his perfect adjustment of its parts, his acceptance of but never subjection to sincere emotion, all evoke the warmest admiration. The recording itself gives marked

aid in the achievement of a single effect. It does not have the brutal realism of some modern works, but it has instead—and more suitably here—a color, a flexibility, and a warmth that preserve unspoiled all the essential qualities of the composition and the performance. Altogether apart from their musical and intellectual interest, these records are a balm to the ear and the mind solely by virtue of their tonal beauty. The strings are predominant; the brass and wood wind augment or darken its mass, or mark out details. One might almost say there are no solos,—but at times the entire fabric of the work has suddenly been concentrated into a single strand! The performance is as fine an example of orchestral team-play as is available on records.

I cannot deny the fact that there are trifling slips, occasional fluctuation of pitch (possibly due to the recording rather than the orchestra), occasional surface roughnesses, passages whose effectiveness might be heightened further, but I can and blithely do ignore such unessential defects. And I am confident that every one who hears the records will disregard them just as calmly.

This is a work of rare beauties; it contributes a note to recorded music that has not been known before. Incidentally, of course, it is a magnificent tribute to the Cleveland Orchestra (above all to its string choirs) and to Sokoloff himself, who never before has had a real opportunity on records to do full justice to his own talents and those of his men. At double the actual price, the set should take the first line on every record buyer's budget; at the cost at which it can be obtained, no music lover can excuse himself for not owning it. The Brunswick Company may count itself proud indeed of what it unquestionably its finest musical achievement, a phonographic jewel of the very first water.

Victor 1337 (D10, \$1.50) Chabrier: Espana, played by **Ossip Gabrilowitsch** and the **Detroit Symphony Orchestra**.

The fame of the Detroit Symphony has been growing steadily in the last few years and its record debut gives convincing proof of the soundness of its reputation. Judging by this disk the orchestra has no weak links at all; every choir has been developed even and alike. There is a sense of harmonious balance and fitness in the playing that is very satisfying. There is brilliance (what would a non-brilliant Espana be?), but never for its own sake. Gabrilowitsch seems to strive for sonority and rich tonal warmth first of all; individual brilliance is tolerated only when it dovetails neatly and proportionately into the whole. The recording is unusually mellow and does the playing full justice, with perhaps something to spare.

An adequate Espana has long been needed, for none of the recorded versions has been more than passable at best. Gabrilowitsch's fills the gap very satisfactorily, although a lack of incisiveness at certain places, an absence of "snap" at one or two others, prevents this from being a perfect performance. Harty, now, or Gaubert or Coates could supply that missing element, but they would be fortunate indeed if they received as whole-hearted support from their orchestras and recording directors.

Gabrilowitsch possesses a surprising power of achieving an effect of expansion or inflation in his climaxes, a quality which has distinguished many of Koussevitzky's most famous readings. The Detroit organization should do wonders with Brahms or Schumann, or (say) Strauss' *Tod und Verklärung*. But whatever they release in the future, it is sure to be worth anticipating.

Odeon 5146 (D12, \$1.50) Liszt: Second Hungarian Rhapsody, played by **Dr. Weissmann** and the **Berlin State Opera House Orchestra**.

In some ways this is Weissmann's most successful electric recording, particularly from the point of view of orchestral sonorities and balance. Part one is excellent throughout, with the mood of heavy somberness unmarred. The second half begins easily and with the real swing, but the remainder of the reading is not very impressive. The fear of bombast should not have lead Weissmann into avoiding fieriness as well. The performance is not clean cut and accents—particularly those of the agogic variety—are slighted or blurred. Tonally, the record is uniformly good; an example of the Parlophone recording at its best. The performance will please many listeners, but it will excite few. Has Stokowski succeeded in utterly spoiling our ability to enjoy good, every-day performances of this sort, which perhaps would be completely satisfying if we had

never heard the tremendous impacts and incisive accents of the Philadelphia virtuoso orchestra?

Columbia 50076-D (D12, \$1.00) **Rossini: Barber of Seville Overture**, played by **Percy Pitt** and the **B. B. C. Symphony Orchestra**.

Percy Pitt appears but rarely on records in these days, and usually not too advantageously. Here, however, he turns in a very satisfactory performance, not too exciting to be sure, but reasonably competent. The disk is perhaps the best in the British Broadcasting Company Symphony's series, and at the reduced price is a sound buy. But Pitt's negative merits are of feeble color when contrasted with the thoroughly excellent performance of the same overture by Mascagni, recently released under the Odeon label. In this case the fifty cents price difference marks a very legitimate gulf between "celebrity" and "popular" versions.

Victor (International list) 59011 (D12, \$1.25) **Honegger: Pacific 231**, played by **Piero Coppola** and the **Gramophone Symphony Orchestra**. This was also procured in the **French H. M. V.** pressing through **The Gramophone Shop**.

In the words of Lawrence Gilman in the N. Y. Philharmonic's program books: "This celebrated symphonic locomotive was first driven in public by Mr. Koussevitzky at one of his Paris concerts on May 8, 1924. In the autumn of that year, the distinguished Russian conductor brought 'Pacific 231' to America and exhibited it for the first time at a Boston Symphony concert, October 10, 1924." This, by the way, was Koussevitzky's debut in Boston and no one who was at that concert will ever forget the sensation the new and almost legendary Russian caused with this particular tour de force. We had been prepared long in advance for fantastic and wondrous things from this champion of the modernists; we went expecting to be fearsomely (but pleasantly) titillated, and our expectations were not disappointed.

At that time it was possible to believe with Gilman that "Pacific 231" was a "projection of an idealized vision of a marvelous modern world in which man has extended himself and his powers through muscles of steel and ganglia of copper and brass, has conquered time and space by his mechanical mastery of stupendous forces and the genius with which he has bent them to his imperious will. Monsieur Honnegger's 'Pacific', flaming joyously and clamorously through the night, sings a rhapsodic paean in praise of the creative energy of the indomitable human soul, exulting in its limitless strength and mastering the tangible earth. And when that barbaric song of triumph rises from the throats of the brass and culminates in the massive slowing-down of the tempo which brings the jocund Titan to its goal, there may be listeners who will feel like concluding that Monsieur Honnegger has accomplished something that is suspiciously like a contemporary masterpiece of humor and vivacious fantasy."

Four years later with glamorous first impressions boiled down into prosaic familiarity the suspicion of Mr. Gilman's hypothetical listeners begins to seem perilously unfounded. This record, although it is a vigorous, well-recorded performance, will hardly tend to provide new grounds for suspecting it to be a "contemporary masterpiece."

But for all of that, the work is something every orchestral record buyer will have to have, willy nilly. And anyone who has not yet experienced the trip on this symphonic flyer must lose no time in purchasing his ticket. The welcome release of the work in the Victor foreign supplement gives us the advantage of excursion rates!

The music wears badly, but as a novelty and a striking one the work is still a center of discussion and interest. And it is only surpassed by the Prokofieff disk by Albert Coates as a superb weapon to use against non-phonographic friends who believe that no modernistic music is available in recorded form.

Victor (International list) 81257 (D10, 75c) **Beethoven: Fidelio—Overture**, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

The Victor foreign list this month is a veritable Kimberley mine of musical diamonds, and this little disk is by no means the least valuable of them. The Fidelio overture is less well known than its companions, the three Leonoras, and especially the third, which are often played in concert. This one is usually played at the beginning of the opera, sometimes with Leonora No. 3 as a prelude to Act III.



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Fidelio was the last of the series to be written, and was intended for a production of the revised opera on May 22, 1814. A day or two before the opening (so the story goes) Beethoven was seized with a fit of inspiration while dining with a friend and sketched out the work on the back of the bill-of-fare. (Alas! history has not preserved the names of the courses, or possibly the wines, which so stimulated Beethoven's creative powers.) The story smacks strongly of reality, for the overture was **not** miraculously completed in time for the opening, and was not given until a later performance.

The music does not rise to the dramatic heights of the Third Leonora, but it makes delightful listening, and has the very welcome merit of freshness, for it is seldom or never given in concert, and in the opera house it is usually given scant attention by both orchestra and audience. So much more to Dr. Blech's credit that he plays it with both care and spirit. The recording is splendid, admirably realistic, and never over-amplified or distorted. Anyone who is able to find anything to cavil at in the entire performance must be of a critical mind indeed. Personally, I can not imagine a single phrase altered, so neat and yet so unforced is Blech's reading.

And at the price of a dance record!— But why point the moral? It must be obvious.

Victor (International list) 59010 (D12, \$1.25) **Wagner: The Flying Dutchman—Overture**, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

Releasing a new Flying Dutchman overture is a perilous undertaking. Mengelberg's great Victor disk, one of the earliest electrical recordings, is still vitally alive in the field. Bruno Walter's three-part version in the Columbia Wagner Album No. 1 has many merits, but I doubt if it has succeeded in supplanting Mengelberg's in many music lovers' affections. But the inevitable and rapid technical improvements give each new version an increasing advantage, and the clear pure recording of the Blech disk makes one realize that the early achievements of the new process are being left far in the rear. Blech's performance is a fine one, characterized particularly by the exquisite sense of balance exhibited also in the Fidelio disk. There are many places where I miss the "lift" and phrasing genius which Mengelberg alone possesses, and for all the excitement of the new version, there is not the same overwhelming sense of storm and terror that was caught in the older one, but for practical purposes Blech's is the best choice today. Its many merits entitle it to no half-hearted recommendation. Only—the rare gifts of Mengelberg are still unfortotten and still unequalled!

Victor (International list) 9207 (D12, \$1.50) **Berlioz: Roman Carnival—Overture**, played by **Leo Blech** and the **Berlin State Opera House Orchestra**.

Blech wins three blue ribbons in this month's musical Olympics! His Roman Carnival is the best of them all—a work that everybody has been anticipating for the last two years. After all, there is nothing else quite like the Roman Carnival in the repertoire of familiar overtures, and of course the electrical process is demanded to bring out its full effectiveness. The Victor Company cannot be blamed for raising the price a trifle and giving it a red seal label: it is great recording matched by a great performance. Blech lets himself go in the saltarello and carries both his orchestra and his listeners quite off their feet. Mr. Compton Mackenzie has good grounds for holding it to be about the best orchestral recording to be made on the other side of the Atlantic. It possesses practically all the musical and technical virtues, and if it doesn't win immediate and widespread public favor, then in truth there is little justice in this world.

(Addendum: If anyone has difficulty in convincing his dealer that the above four records are actually issued, he should emphasize the fact that they are issued in the **International**, and not the Domestic, supplement. They are officially on sale from August 31st.)

Brunswick 15181 (D10, 75c) **Pierne: The School of the Fauns**, and **Grainger: Shepherd's Hey**, played by **Nikolai Sokoloff** and the **Cleveland Symphony Orchestra**.

A thoroughly delightful little record, in its own way as effective a tribute to the excellence of the Cleveland orchestra and its conductor as the Rachmaninoff Sym-

phony set. The recording is splendid and the balanced sonority and color of the playing is a joy to the ear. I had never imagined Sokoloff to possess so much humor as he evidences in his easy-going, quizzical reading of the Grainger piece. It is usually taken altogether too fast and Sokoloff restores its unspoiled gusto; I have never enjoyed it so much in any other performance. The Pierne ballet piece is taken more slowly and less mechanically than in the Damrosch-Columbia version; it is a musical trifle, but an amusing one. I can recommend this disk with no uncertain enthusiasm; together with the Rachmaninoff set it gives a new revelation of the powers of the Clevelanders, powers which before these releases have never been given adequate recorded expression.

Columbia 50080-D (D12, \$1.00) **Gounod-Jungnickel: Faust—Selection**, played by **Robert Hood Bowers** and the **Columbia Symphony Orchestra**.

Bowers' conductorial armory is lacking in such weapons as subtlety and finesse, but he does possess certain powers of directness and force which are exhibited to better effect in this work than in any of his earlier releases. The recording is very powerful and very realistic; the orchestra lays on and spares not. If you care for Faust Selections, you will find this the most brilliant and effective one available today.

Columbia 50081-D (D12, \$1.00) **Wagner: Kaiser March**, played by **Sir Dan Godfrey** and **Symphony Orchestra**.

This is a companion piece to the Homage March released some time ago by Godfrey for Columbia and by Siegfried Wagner for Victor. Godfrey shows to better advantage here than in the earlier piece. The performance is massively brilliant, devoid of subtlety, to be sure, but subtlety is the last thing the music would demand. The composition itself can hardly be called thin, for it is very thick—solid and four-square; it is not particularly interesting. The recording is very good and gives a maximum of sonority to the full-voiced reading.

English Columbia 9390-2 (3 D12s) **de Falla: El Amor Brujo (Love the Sorcerer)** played by **Pedro Morales** and **Symphony Orchestra**. (Imported through **The Gramophone Shop**.)

This set is issued by the English Columbia Company as an interesting experiment,—“to test whether a work of this kind will appeal to those whose taste in music is represented usually by standard selections.” The disks are in the “standard” price class (four shillings, sixpence apiece) and de Falla's music is lively and scintillating, so the experiment is eminently a fair one. The set should sell well, although I am a little doubtful how many of those who usually buy standard selections (i. e., I suppose, the 1812 and Light Cavalry overtures) will take the trouble to acquaint themselves with this work. But it is popular in concert hall; the Edison Bell Three-Cornered Hat disks have been very successful and those who buy the best class of recorded music should give this set enthusiastic support.

Morales is a new name to me; I understand that he is known as a poet as well as a musician of the superior type. The records themselves provide clinching proof of his alertness, intelligence, and poetic insight. We should hear much from him in the future. I wonder what orchestra plays here. It is small, but thoroughly excellent, with splendid wood winds, led by the first oboe. It plays with flexibility and a very stimulating ardor, beautifully tempered and balanced under Morales' hand. Its powers of sonority are less evident, but the crisp, brilliant music makes few demands in this respect. The prominent piano part is well played and, like that of the first oboe, it is recorded with particular effectiveness.

“El amor brujo” is a ballet of gypsy life, the story of an Andalusian girl whose affair with her gypsy wooer is obstructed by the ghost of a former lover, a dissolute gallant as faithless after death as before. The spectre's baleful influence is circumvented by a trick and the tale is given a neat and happy ending. The music is original, but directly inspired by Andalusian folk songs and dances. De Falla has been called the poet of Spanish emotion, but while the spirit of the work is authentically Iberian, it is not difficult to hear echoes of Rimsky-Korsakow and Stravinski in his musical and orchestral technic. But there is a fierce pride in the music, something elemental and intense, mellowed at times (as in *The Pantomime*) by a graceful and naive sentiment.

The Ritual Dance of Fire (to dispel evil spirits) is perhaps the best known of the twelve numbers which make up the concert suite arranged by the composer, who according to Carl Van Vechten, "suppressed the spoken and sung parts, enlarged the orchestration, and made of it a symphonic suite, 'semi-Arabian' in style." It is played with the proper brilliance and flexibility of tempo.

The work is a valuable addition to the rapidly increasing literature of recorded modern music, played and recorded with real felicity. It deserves and unquestionably will find popularity. I trust that the American Columbia Company will not be hesitant about given it an early release in this country.

H. M. V. D-1400-1 (2 D12s) Wagner: Prelude to Parsival, by Dr. Karl Muck and the Berlin State Opera House Orchestra. (Imported through **The Gramophone Shop.**)

The genius of Dr. Muck will never be forgotten by those who had the privilege of hearing him in concert. Fortunately, the powers of the new recording now enables all music lovers to share that privilege, for his Parsival recording, first in the Bayreuth Festival Album and now for H. M. V. reflects his performances with superb realism and effect. He gives the Prelude spacious dignity and broad eloquence; it would be hard to conceive of a more moving performance. I have never heard the Berlin State Orchestra sound to better advantage. It shares with the conductor and the recording director the honors of a work which can be ranked with Stokowski's Fire-Bird and Toccata and Fugue, Beecham's On Hearing the First Cuckoo in Spring, and the few others which comprise a little group of phonographic works approaching as near as humanly possible absolute perfection.

French Columbia D-15017 (D12) Saint-Saens: Le Rouet d'Omphale, played by Philippe Gaubert and the Paris Conservatory Orchestra. (Imported through the **H. Royer Smith Company, Philadelphia.**)

Gaubert has already established a sound claim to dependability and his records may safely be expected to measure up to high standards. His performances are invariably intelligent and stimulating. Saint-Saens Spinning Wheel offers no great opportunities for his talents, but he sets, and keeps, it whirling most satisfactorily. The recording is good and the orchestral playing excellent. One wishes only that such competent and spirited playing were employed in a better cause. The Mengelberg record of this piece has long held the field to itself, but its supremacy is at last usurped.

French Columbia D-15015-6 (2 D12s) Bach: Le Passion selon St. Jean—Excerpts, performed by the Chorus, Organist, and Orchestra of the Royal Brussels Conservatory, under the direction of Desire Defuaw. (Imported through the **H. Royer Smith Company, Philadelphia.**)

D-15015 contains a two part version of the chorus "Christ, roi des anges;" the second disk contains on one side the chorus, "Crucifiez cet Homme," and two chorales; on the other is the final chorus, "Repose en Paix."

Perhaps the finest feature of the profuse current issue of masterpieces is the ever-growing attention that is being paid to the master of them all, Johann Sebastian Bach. Modern electrical concert hall recording has made it possible to capture on disks performances of his largest works, even those employing (as in this instance) no less than three hundred participants. One by one the great Bach compositions are being made available, either in whole or in part. The choral works lend themselves admirably to piecemeal release, for the various sections are complete in themselves and may be played satisfactorily separately. Eventually the works will be available in toto.

The St. John Passion Music is perhaps less well-known than that of St. Matthew, or the B minor Mass, but it is no less rich in music of grandeur and exalted beauty. The choruses chosen here are felicitously selected, and the two chorales are among Bach's finest creations in this form. The performance has the ring of real sincerity. It is no work-a-day reading, but one that is permeated with the enthusiasm and spaciousness the music demands. The recording is exceedingly realistic, a little unclear in passages, but impressive to the nth degree. Orchestra and chorus are discreetly balanced, but despite the obvious thorough musicianship of both, the dominating feature of their performance is the spirit of sincerity and enthusiasm, mentioned already, which gives the work such animation

and conviction. They are carried away by the music, and we who listen to the records are carried away with them. But why must we go to France for this? Have we not the Bethlehem Bach Choir in our own country capable of performances no less eloquent and impressive? There are many other excellent organizations here which are noted for their Bach performances; surely some of them will soon record — I trust as effectively as these Brussels musicians have done.

English Columbia L-2096 (D12) Delius: On Hearing the First Cuckoo in Spring, played by Sir Thomas Beecham and the Royal Philharmonic Orchestra. (Imported through **The Gramophone Shop.**)

This is the first orchestral work of Delius to be recorded electrically and it is also the first of a series to which have been added in rapid succession *The Walk to the Paradise Gardens* (from the opera, "A Village Romeo and Juliet"), also conducted by Beecham, Brigg Fair and another version of *On Hearing the First Cuckoo in Spring*, conducted by G. Toye for H. M. V. In a Summer Garden is announced for early release. The composer has heard all these works and given them his hearty approval, in fact, Toye was his own choice when H. M. V. asked him to name a conductor to direct their Delius recordings. Beecham's name is also closely associated with that of Delius, whose staunch admirer and supporter he has been from the first. His American performances of *The Walk to the Paradise Gardens* have done much to make Delius' true genius known in this country, for while a few works of this lonely, tragic figure are occasionally given here by leading conductors, practically never do they receive sympathetic or even adequate performances. (Eugene Goossens' performances are a notable exception.) These records are timely and significant, not only in giving Delius the recorded representation he deserves, but in interpreting his works so that all their rare qualities of tenderness, compassion, and Proustian emotional nuances are retained and intensified.

Of this particular disk at hand, so far the only one of the series to reach the Studio, I can say only that it is one of the few perfect recorded works phonographic literature may boast. The loveliness of the music is reflected unblurred and unsmirched. Spring and its re-vitalization of the world bring not exuberance and joy to Delius, but a stabbing memory of past springs, flaming their brief moment,—the poignant nostalgia experienced by the sensitive and solitary soul (Delius, Proust, Shakespeare) "when to the sessions of sweet silent thought" he "summons up remembrance of things past."

Beecham and the recording submerge themselves entirely in the music itself. One accepts and marvels; criticism is impossible.

R.D.D.

Light Orchestral

Columbia 50077-D (D12, \$1.00) Ketelbey: In a Persian Market, and In a Monastery Garden, by the Odeon Orchestra and Male Chorus.

The recent Odeon disk of these two old favorites, powerfully played and recorded, is now taken over into the Columbia catalogue and issued at a lower price.

Columbia 50079-D (D12, \$1.00) Liszt-Sear: Hungarian Rhapsody No. 1, played by the J. H. Squire Celeste Octet.

A "Celeste Octet" might be thought rather inadequate for the ardors of a Hungarian Rhapsody—until one hears this disk. Its appeal is largely of novelty, of course, but the sheer volume of tone and brilliance of playing this little band can generate by remarkable effective recording, are truly remarkable. "They must be heard to be appreciated!"

Brunswick 20068 (D12, \$1.00) In a Clock Store, and A Hunt in the Black Forest, played by the Brunswick Concert Orchestra.

A unusually fine record of these two "descriptive" favorites. The orchestra, though small, plays with great spirit and the recording is splendid, particularly in reproducing the various "effects" in the clock store fantasy.

Odeon 3228 (D12, \$1.25) Merry Widow, and Wiener Blut Waltzes, played by Dajos Bela and his Orchestra.

A characteristic Dajos Bela disk, up to his usual high standard, but by no means among his very best accomplishments.

Victor 35927 (D12, \$1.25) Blue Danube and Wedding Dance Waltzes, played by the International Concert Orchestra.

Shilkret is never happier than when turning loose the full artillery of his novelty orchestral combinations on some familiar waltz tune. This disk should go well with the jazz addicts, but the use of two pianos, organ, saxophones and banjo in the Blue Danube may arouse the ire of the dyed-in-the-wool Strauss lovers.

Victor (International list) 35925 (D12, \$1.25) Dreams of Schubert—Medley Waltz, played by the Hungarian Rhapsody Orchestra.

A very ingenious and suave medley of some of the less hackneyed Schubert melodies.

Victor (German list) 81314 (D10, 75c) Schwarzwaldmaedel—Potpourri played by Ferdy Kaufmann's Orchestra.

One of the best salon disks to date. Neatly constructed, well played and recorded, and conducted with restraint and good taste. Ferdy Kaufmann is blazing a new trail in this field.

Victor (French list) 81310 (D10, 75c) Rose-Marie—Fantasie, played by the Orchestre du Theatre Mogador.

A good sized competent orchestra in a fair version of the Rose-Marie music.

Victor (Spanish-Mexican list) 59015 (D12, \$1.25) G. Jimenez: La Torre del Oro—Obertura (The Tower of Gold, Overture), played by the Orquesta "Del Norte," under the direction of Fernando L. Cabello.

This is a very strange and fascinating record. The orchestra is large and well trained and plays here in a manner markedly superior to that evidenced in earlier releases. But it is the music which interests me most. Who is Senor Jimenez and what is his work, "The Tower of Gold," like? Judging from this overture (and supposing that it is connected with an opera and is not merely a concert piece) "The Tower of Gold" must be a powerful and dramatic, perhaps melodramatic work. The composer strikes me as a sort of Mexican Schreker, writing in a less modernistic idiom, to be sure, but displaying the same Wagnerian, Straussian, Puccinian influences. There are very obvious moments in the music, but there are also impressive and striking ones. At any rate, it is something decidedly out of the ordinary.

Choral

Victor (Russian list) 4055 (D10, \$1.00) Moussorgsky: Tee Vzoidi, Solntse Krassnoye (Arise Beautiful Sun) and Leontovitch: Koliadka (Christmas Carol), sung by the Russian State Choir, under the direction of Professor M. Klimoff.

This is the first American release of the Russian State Choir, formerly the Russian Imperial Choir. One expects much of Russian choral organizations and seldom is disappointed. The singing here is not of the orchestral type of the Russian Symphonic Choir, but it is scarcely less impressive. I should like to know what the songs are about; they are strangely moving and yet baffling. The Moussorgsky piece is sub-titled a "Robber's Song" and is quite characteristic of the composer's genius; the unnamed soloist is excellent. The Christmas Carol is a beautiful example of sotto-voce singing. A strange and fascinating record.

O.C.O.

Vocal

Columbia Masterworks Set No. 89 (8 D12s, Alb., \$12.00). Schubert: Selected Songs. Separately, the records are as follows:

Columbia 67433 D (D12, \$1.50) Schubert: Am Meer and Aufenthalt.

67434 D (D12, \$1.50) Schubert: Wanderer and Doppelgaenger.

67435 D (D12, \$1.50) Schubert: Der Lindenbaum and Der Wegweiser, Sung by Alexander Kipnis.

And now the resurberful Kipnis leaves for the moment Parsival and Faust and turns to Schubert Lieder. He sings with his usual artistry and assurance, keeps his powerful voice in careful restraint and achieves a pathos free from sentimentality. The weird Doppelgaenger and the dramatic Wegeiser are most impressively done, but our first choice is Aufenthalt which is one of the finest recordings Kipnis has yet made. The piano accompaniments as well as the recording are excellent. At times the realism is uncanny.

Columbia 9036M (D12, \$2.00) Schubert: Serenade an Who is Sylvia, sung by Charles Hackett with orchestral accompaniments.

In olden days a serenade was often performed beneath a fair one's window. Now were I fair damsel and were the serenade thus performed for my benefit, I doubt if it would induce me to figuratively kiss the parental roof good-by and cause me to precariously shinny down the trellis. I rather think I would be inclined to shut my window. Who is Sylvia fares much better. The recording is good and the orchestra plays competently. This disk will no doubt find a large audience, for there are many who love the serenade even if played on a calliope.

Columbia 67431 D (D12, \$1.50) Schubert: Tod und Das Maedchen and Der Erlkoenig.

67432 D (D12, \$1.50) Schubert: Die Junge Nonne and Die Forelle and Haidenroeslein.

Both records are sung by Sophie Braslau.

As one can expect of Sophie Braslau, she interprets skilfully varying the quality of her tones with ease and sings with great energy. Yet either the recording does her an injustice or Time inexorable has dealt not too kindly with her voice. On occasion her voice becomes a little hard and heavy. But she has lost none of her powers of dramatization. The Erlking is realism with a vengeance. One feels that the child hasn't a ghost of a show long before the frenzied father and Braslau arrive at the courtyard. Die Junge Nonne has the same fascination for us as the twisted beauty of an El Greco painting.

Columbia 5087M (D12, \$1.25) Schubert: Ave Maria and Litaney. 5069M (D12, \$1.25) Schubert: Du bist die Ruh' and Gretchen am Spinnrade.

Both sung by Elsa Alsen to piano accompaniments.

These familiar lieder are beautifully done by Mme. Alsen. Her fine voice is admirably suited to songs of this type. We especially recommend the Litaney as an excellent bit of recording.

Columbia Masterworks Set No. 90 (6 D12s, Alb., \$6.00) Schubert: Die Winterreise, Op. 89. Twelve songs: Gute Nacht, Der Lindenbaum, Wasserflut, Rueckblick, Fruehlingstraum, Die Post, Der Stuermische Morgen, Die Kraehe, Der Wegweiser, Das Wirtshaus, Mut, Der Leiermann.

All six records are sung by Richard Tauber, tenor, to piano accompaniment by Mischa Spoliansky.

These twelve songs recorded in Europe are from the cycle "Winter Journey" and are the first instalment, we are told of a very comprehensive Programme. Poor Franz-Schubert whose Centenary is being commemorated on so grand a scale this year, left an estate valued at ten dollars, but to the world he left the priceless legacy of his music, which consisted in part of six hundred songs. The "Winter Journey" comprises two groups of songs of twelve each. The cycle was started in 1827 and completed shortly before Schubert's death. It thus happens that these sad songs of drooping loveliness were among the last Schubert wrote and so have tragic significance.

Tauber, who has the highest standing abroad as a lieder singer, gives a rather subdued performance, although at times it is apparent that the recording does not do full justice to the lyric beauty of his voice. The piano accompaniments throughout are very well done and merit special praise. "Gute Nacht," "Rueckblick" and "Fruehlingstraum" stand out as being most effectively done.

A.A.B.

Columbia 9038-M (D12, \$2.00) *Barbiere di Siviglia—Largo al Factotum, and Otello—Credo*, sung by **Riccardo Stracciari.**

A month or two ago Formichi set a new standard of vocal impressiveness, and now Stracciari comes along to surpass even him. This a tremendous piece of singing and recording, virtually overwhelming in its terrific intensity and power. And yet there is no harshness or distortion. Stracciari's performance of both arias is splendid; I particularly like his arrogant spirit and bluster in the *Largo al Factotum*. If one wants grand—very grand indeed—opera at home, this record will more than fill the need. One would have to go to the opera house many times before chancing on such full-blooded performances as these.

Columbia 4042-M (D10, \$1.25) *Believe Me if All Those Endearing Young Charms, and The Sunshine of Your Smile*, sung by **Charles Hackett.**

Hackett ejaculates each syllable of the Moore lyric with painful articulation, but fortunately reverts back to his customary bland style in the "permanent favorite" on the other side. The recording is good.

Columbia 153-M (D10, 75c) *Gershwin: The Man I Love, and Goodman: If I Could Look Into Your Eyes*, sung by **Sophie Braslau.**

Miss Braslau is clever in leading the way for "celebrity" versions of "popular" masterpieces. But while she has both the words and the music all right, she is sadly lacking in the manner. The lyric on the other side is unescapably soppy both in content and performance.

Columbia 50078-D (D12, \$1.00) *Moussorgsky: Song of the Flea, and Damrosch: Danny Deever*, sung by **Alexander Kisselburgh.**

Kisselburgh's name is new to me, but his fresh, resonant voice is welcome to records. He sings with abundant spirit, but without any great dramatic power.

Columbia 1476-D (D10, 75c) *Swing Low Sweet Chariot, and Were You Dere When They Crucified My Lord?* sung by **Edna Thomas.**

Two more spirituals in Miss Thomas' splendid series. *Were You Dere?* is one of the most moving songs ever written; there is no false note in the touching pathos of her performance. Her vision of *Swing Low* presents some variations on the usual form of the tune. In both the recording is unusually fine.

Victor 8096 (D12, \$2.50) *Lucia—Giusto cielo! Rispondete, and Tu che a Dio spiegesti*, sung by **Beniamino Gigli, Ezio Pinza, with the chorus and orchestra of the **Metropolitan Opera House**.**

A magnificent operatic performance with both soloists and chorus at the top of their form. A little pitch waver near the end of the first side is the only blemish in a tremendously dramatic and realistic record. The Victor series of concerted operatic excerpts has contained many masterpieces in the past and each succeeding release seems to lift the standard still higher.

Victor 1338 (D10, \$1.50) *Benedict La Capinera, and Yradier: La Paloma*, sung by **Amelita Galli-Curci.**

Galli-Curci of the bird-like voice has apt material in these two songs. In the *Wren* particularly she is at her best, supported by an exceedingly delicate and deft orchestral accompaniment and flute obbligato. *La Paloma* is sung to piano accompaniment.

Victor (Jewish list) 9208 (D12, \$1.50) *Eili, Eili, and Kaddish*, sung by **Nina Koshetz.**

This foreign supplement "find" bears off the first vocal honors of the month, even above the great Gigli-Pinza disk. The recording captures the full essence of Miss Koshetz's voice, never more pellucid in quality or more evenly and delicately controlled. Altogether apart from their religious significance both songs will be a source of the richest joy to every music lover. There is a lesson in artistry in every nuance, in the long flowing melodic line suspended with grace and surety about the warm depths of the accompaniment, and above all in the pure tonal beauties of the voice itself. And in *Eili, Eili* the dramatic note is not touched too soon, but comes logically and with superb effectiveness at the very end. A record that is decidedly "not to be missed!"

Victor (German list) 59014 (D12, \$1.25) *Schubert: Der Lindenbaum and Loewe: Die Uhr*, sung by **Fritz Gabsch.**

Another "find" from the foreign list, good smooth versions of two well-known songs, sung with restraint and sincerity. The tone qualities of Gabsch's voice are very pleasant.

Victor (Italian list) 6832 (D12, \$2.00) *Madame Butterfly—Bimba dagli occhi pieni di malia, and Io t'ho ghermita*, sung by **Margaret Sheridan and A. Pertile.**

This is a continuation of the operatic series by La Scala artist, presumably accompanied by La Scala orchestra. Pertile is one of the leading Italian tenors and remarkably free from faults common to his kind. He sings and records well here, but I was more interested in Miss Sheridan, an Irish soprano, whose cool clear voice and phrasal buoyancy were very refreshing—when they were not somewhat swamped by the overly enthusiastic orchestra. The performance is intensely dramatic.

O.C.O.

Operatic

RIGOLETTO

Victor Masterpiece Set No. M-32 (15 D12s, Alb., \$22.20) *Verdi: Rigoletto*.

Rigoletto	Sr. Piazza
Gilda	Sra. Pagliughi
Giovanna	Sra. Brambilla
Countess Ceprano	Sra. Brambilla
Duke of Mantua	Sr. Folgar
Sparafucile	Sr. Baccaloni
Maddalena	Sra. de Cristoff
Count Ceprano	Sr. Menni
Count Monterone	Sr. Baracchi
Marullo	Sr. Baracchi
Borsa	Sr. Nessi
Chorus of Courtiers	Chorus of La Scala

Accompaniment by members of the **La Scala Orchestra**, Milan, conducted by **Carlo Sabajno**.

Having appeased for the moment its Wagnerian audience with the recent release of the monumental two-volume set of *Die Walküre*, Victor has judiciously chosen probably the most popular and melodious of Verdi's operas. Indeed *Rigoletto*, thanks to its masterly score and lively drama, wears well. If anything, it has gained in popularity during the last twenty years. From a recording standpoint what opera could be kinder than this in its wealth of melodies: the world famous, "La donna e Mobile", the "Questa o quella," "Caro Nome" and the gorgeous quartet, "Bella Figlia dell' amore"?

Compared with *Die Walküre*, a remarkable achievement, by the way, in hybrid recording, this set is even more successful, possibly because it was recorded entirely in Milan, under one director, and thus a more perfect balance, a unity was obtained. The omissions are few and of no consequence. Maestro Carlo Sabajno who is evidently a newcomer to the ranks of recording conductors gives an unusually fine and authentic reading. His beat is decisive, players and soloists are quick to respond, there is no lagging,—voices, action and music are skilfully interwoven. And, praise be, with this able conductor no singer may linger forever on a high note, nor unduly prolong a trill.

Throughout, the orchestra maintains splendid balance, the tone is clear and mellow and modulated with due regard for the soloists. The performance is typically Italian, but not in the exaggerated style. Those who expect brilliance, the traditional star performance, in the popular numbers may be disappointed; but surely this absence of showy vocalization is not a weakness, since the artistic effect of the whole is never lost or momentarily thrown out of kilter.

The soloists are members of La Scala and all enjoy the reputation of being artists of the first rank. Judging by the individual performances one can rest assured that they are. There is, as we have observed, an absence of "stars." Even in the quartet no one yields to the temptation of out-singing the others. If we may be permitted the expression, there is good teamwork. Sr. Piazza as Rigoletto and Sra. Pagliughi as Gilda, carry off first honors. Theirs is the intelligent, better than routine, performance which can be expected of artists who are thoroughly at home in their respective roles. Sra. Pagliughi sings "Caro Nome" very agreeably. He voice is pleasing although rather "white." Sr. Piazza has a fine baritone voice and is consistently good. The tenor is capable, but there is nothing

remarkable about his singing. However there is little fault to find with any of the vocal parts. The chorus on its few appearances sings with gusto. The recording is realistic and of the excellence that we now sort of take for granted.

In a recording of this magnitude it is always possible to find a dull moment and an occasional unevenness, especially when it comprises a large number of disks, yet the same holds true perhaps to a greater degree, of the actual performance at an Opera House. So we must not allow ourselves to become hypercritical of an operatic recording, remembering that at the actual performance we have constant distractions: the scenery, the futile callisthenics that pass for action, the bejewelled occupants of the loges, the lackadaisical clarinetists and the lady in the next seat, who is always dropping something.

Playing these disks one soon realizes that one is hearing a first rate performance. Surely one can ask for no more.
A.A.B.

Instrumental

PIANO

Columbia 154-M (D10, 75c) Grainger: Country Gardens, and Shepherds Hey, played by **Percy Grainger**.

Grainger's two most popular Morris Dance settings, played in his own inimitable manner, and recorded with great vigor and clarity. The disk's popularity is certain.

Columbia 50074-D (D12, \$1.00) Chopin: Polonaise in a flat, Op. 53, played by **Ignaz Friedman**.

The so-called Heroic Polonaise receives appropriately heroic treatment at Friedman's hands, but it is all rather heavy, and he never succeeds in attaining much real momentum. The more delicate, mazurka-like theme on the second side is handled very neatly, however. The recording is good; the playing not too clear.

Victor 1326 (D10, \$1.50) Rachmaninoff: Prelude in C sharp minor, and Mendelssohn: Spinning Song, played by **Sergei Rachmaninoff**.

Has Rachmaninoff resigned himself to the inevitable? Time was when he tore through his youthful and never-lived-down indiscretion as if his life depended on his getting it over with as quickly as possible. But here he plays it solemnly, more than a trifle wearily, even in the supposedly fiery middle section. The recording is very sonorous. Rachmaninoff's acoustical version of the Spinning Song came close to rivalling that of the Prelude in popularity. The new version possesses all the advantages of the new recording, but it is a curiously altered reading, with the spinning wheel moving very jerkily and capriciously. It is by no means unpleasant and much less monotonous, but it is decidedly surprising to find Rachmaninoff indulging in such whims.

VIOLIN

Victor 6836 (D12, \$2.00) Dvorak: Humoreske and Sibelius: Valse Triste, played by **Mischa Elman**.

Elman's Humoreske has always been the most pleasing version, and this re-recording preserves all the best qualities of his reading. He plays as if the piece were unworn by the scraping of fiddlers innumerable, as his listeners discover with surprise that the essential music of the piece, light though it may be, can still be found. The Valse Triste falls comfortably on one's ears, but it is very calm and undramatic.

Victor 1339 (D10, \$1.50) Albeniz-Kreisler: Tango, Op. 165, No. 2, and De Falla-Kreisler: Danse Espagnole (from La Vida Breve, played by **Fritz Kreisler**.

Both sides of this disk are a sheer delight from the first grooves to the last! There is no trace of the saccharine here; crisp or smooth, the playing is invariably vibrant and alive. The recording and accompaniments deserve special praise. A record no one should miss hearing.

Columbia 152-M (D10, 75c) MacDowell-Hartmann: To a Wild Rose, and Logan-Kreisler: Pale Moon, played by **Sascha Jacobsen**.

Very pleasant and unpretentious versions of two popular lyrics. Jacobsen's tone is sweet without ever verging on the mawkishness that so often makes performances of this type of piece unbearable.

Victor (Jewish list) 59005 (D12, \$1.25) Bruch: Kol Nidrei, played by **Arnold Foldes**.

A fervent, almost devotional performance, admirably recorded.

Columbia 50073-D (D12, \$1.00) Bruch: Kol Nidrei, played by **Felix Salmond**.

An equally excellent version, with an atmosphere more of the concert hall than that of Foldes's performance, which might easily be part of some religious service. There is a little more bite to Salmond's playing which gives him the preference in my opinion. Among non-Jewish music lovers his disk will probably have the greater popularity, although it is lacking in the authentic racial quality which permeates the other. Both are excellent examples of first rate 'cello recording and playing.

STRING QUARTET

Columbia 50075-D (D12, \$1.00) Schumann: Traumerei; Schubert: Moment Musicale; and Mozart: Ave Verum, played by the **Catterall String Quartet**.

It is seldom that I can get really excited about transcriptions of the Traumerei or Moment Musicale, but the neat, graceful, and always tasteful performances here provide strong temptation. The Mozart piece, too, is played with a simplicity and sincerity of feeling that is wholly admirable. The recording possesses and amplifies all the performances' merits of unpretentiousness and poised grace. I can think of no more suitable or effective record with which to introduce anyone (no matter how musically illiterate he may be) to the beauties of chamber music. It can—and by all means should—be put to yeoman's service in educational and music appreciation work. And at the other end of the ladder there is no musician who cannot hear it without feeling a glow of pleasure in finding these musical miniatures, found so often in such incongruous and vulgar settings, done with restraint, intelligence, and a true sentiment that never degenerates into sentimentality.

FLUTE

Victor (French list) 81313 (D10, 75c) Bizet: L'Arlesienne—Menuet, and Genin: Carnaval de Venise, played by **M. Moyse** of the **Societe Concerts du Conservatoire, Paris**.

Competent flute playing, well recorded. The Menuet is the more interesting piece musically, but the other affords better opportunity for display of the usual fluent pyrotechnics.

ORGAN

Victor 35928 (D12, \$1.25) Liszt: Fantasia and Fugue on "B-A-C-H", played by **Guy Weitz** on the organ of the **Westminster Cathedral of London**.

This is the second British organ disk of fame to be released in this country, and even more than the Pièce Héroïque it displays the amazing powers of the electrical process to record the entire range of the organ. Liszt's piece is a showy one, full of technical difficulties, and sparing not the full organ. Mr. Weitz, the splendid instrument of the Westminster Cathedral, and the recording all do brilliantly by the music and themselves. Playing it in one's living room is a good deal like bringing a performing elephant into the family circle, but it is undeniably wonderful, and if you're an organ "enthusiast", you'll be transported with delight.

IMPORTED CHAMBER MUSIC

French Columbia D-142134 (2 D12s) Poulenc: Trio for Piano, Oboe, and Bassoon, played by the **Composer, M. Lamarlette, and M. G. Dherin**. (Imported through the **H. Royer, Smith Company, Philadelphia**.)

Two or three months ago this amusing little work was mentioned rather casually in the "Recorded Symphony Programs" as a possible, but not very probably choice for release. At the best it was thought that some private organization like the N. G. S. might tackle the piece. But now one of regular manufacturer produces it from up some conjurer's sleeve, with the composer himself as one of the performers! Francis Poulenc is one of the celebrated "Six", a composer of great fluency in a sort of refined semi-modernistic salon style. His delightful little Mouvements Perpetuelles for piano are popular in the concert hall; two of the three have been recorded acoustically by Gieseeking for Homocord. This little Trio echoes the styles

of Mozart, Mendelssohn, and many others, but it is a sheer delight from beginning to end. Poulenc is melodious, ingenious, and animated. There is little depth here, of course, but the surface is so very pleasant that one asks for no more.

The first movement, Presto, is in two parts; the Andante and Rondo take a single record side each. The performance and recording are perfection itself. Say what one will, France produces the supreme wood wind artists: it would be a joy to hear Messieurs Lamorlette and Dherin play scales or staccato studies alone on their instruments! The composer has made very clever use of his little ensemble in scoring his work and fills in the piano part competently in performing it. These records should be popular for their gaiety is irresistibly infectious, and examples of real humor in music are all too rare.

PIANO

H. M. V. D-1383 (D12) Liszt: **Hungarian Rhapsody No. 6**, played by **Mischa Levitzky**. (Imported through The Gramophone Shop.)

Evidently improvements on even the best piano recording are still possible; despite an occasional harshness this disk marks a new height in realistic reproduction of piano tone. The performance is in Levitzky's best vein, exceedingly crisp and brilliant. A disk of immense effectiveness, and one that will be prized by every collector of piano works. R.O.B.

Popular Vocal and Instrumental

No **Okeh** records have come to hand this month, in time for review, a lack most serious in the impossibility of commenting on a new Wilton **Crawley** record (8589) *Old Broke Up Shoes* and *I'm Forever Changing Sweethearts*, in which he sings as well as plays his clarinet. However, full reviews will be given in the next issue.

I nominate **Victor** 21527 for first vocal medal of the month, for while there will be those who may not be able to bear Helen **Kane's** babyish and yet "tough" accents, others will find her way with *Get Out and Get Under the Moon* and *That's My Weakness Now* quite irresistible. The trick coda to the former and the ingenious evasion of censorship by the use of vocal asterisks in the latter deserve special comment. In the instrumental class **Victor** also rumps home ahead, this time with our old friends **Venuti and Lang** in their greatest successes *Doing Things* and *Wild Cat* (21561). I prefer the former piece in the **Okeh** version with **Schutt's** bold piano interludes; the playing and recording are clear here, but less spirited. But *Wild Cat* is the most phenomenal example of jazz fiddling I have ever heard—or dreamed about! It would command the admiration of a Szigeti himself. If you care for hot jazz you mustn't miss the masterpiece by the finest fiddle virtuoso in the field.

Although **Crawley's** clarinet is missing, Benny **Goodman's** on **Vocalion** 15705 proves a competent substitute. Clarinitis is particularly praiseworthy for its fine ending, and *That's A-Plenty* has some good piano and percussion work in the accompaniment. The other instrumental leader are popular concert arrangements of Grieg's *To Spring* and Potter's *Twinkletoes* played by **Fairchild and Rainger**, two pianos with orchestra (Brunswick 3976), a very fine record, with some really splendid piano playing. The arrangements are neat, effective, and not jazzy.

The **Four Rajahs** on **Victor** 21550 prove an agreeable and welcome change from the **Revelers**; their versions of *Too Busy* and *Waitin' for Katie* are characterized not only by sonorous, subdued, and not too luscious singing, but also by amusing fiddle, harp, and piano passages in the accompaniments. Comment on **Columbia** 1483-D might possibly be deferred until this magazine adds a political adviser to its staff, but without the benefit of such counsel, I might say that the **Happiness Boys** are in characteristic form, that Mr. Hoover and Mr. Smith is a dialogue with merits of real amusement, and that He's Al is—well, just another of those campaign songs. The **Happiness Boys** are heard also on **Victor** 21529 with a trenchant discourse on gigglers, of which the supplement annotator truthfully says, "Surely if

there is ever a legitimate excuse for a good rollicking Tabloids torso murder, it is the presence of a few "Giggling Gerties" in our midst." Must You Wear a Moustache?, on the other side, is not particularly funny.

Popular songs: **Brunswick** 3965, Nick **Lucas** in *For Old Times Sake* and *Just Like a Melody*; 3947, **Freddie Rose** in *Gee But I'm Blue* and *Cuddle Up a Little Closer*; 3949, **Peggy English** in *Right or Wrong* and *Forgetting You*; 3967, **Frank Sylvano**, *Sweetheart of Mine* and *Last Night I Dreamed You Kissed Me*. **Victor** 21509, **Marvin** in *Oh You Have No Idea* and **Yates** in *I'm Tired of Making Believe*; 21382, the **Rounders** in *Chlo-e* and *Ready for the River*; 21516, the **Revelers** in *Was It a Dream* and **National Cavaliers** in *Beautiful*; 21545, **Gene Austin** in *Memories of France* and *Old Pals*; and 21567, **Austin** in *Jeannie* and *Then Came the Dawn*. All are smooth, but the last-named **Austin** coupling lays the sentimentality on thickest of all.

More novel are **Brunswick** 3977, **Al Bernard** doing well with *'Tain't So Honey 'Tain't So* and *Dusty Stevedore*; **Victor** 21563, **Eddie Jordan's** *East Side Boys* in *Sidewalks of New York* and *In the Good Old Summer Time*; 21555, **Bud Billings** in *A Mother's Plea* and *Since Mother's Gone* (sob stuff), 21531, **Jimmie Rodgers** in part three of his widely successful *Blue Yodel*. I must confess myself still unable to catch the secret of his appeal; it is Southern singing of a standard type with a few lackadaisical yodels at the end of each verse. **Al Craver** sings a new version of the Hickman saga on **Columbia** 15251-D; it is not as good as **Edd Rice's** *Vocalion* disk.

Columbia: 1454-D, **Ruth Etting** in glucose versions of *Happy Days* and *Lonely Little Bluebird*; 1455-D, *That's Grandma and Wa-Da-Da*, vocal horse play by **Paul Whiteman's Rhythm Boys**; 1400-D, *La Rosita* and *When Love Comes Stealing*, by **James Melton**; 1453-D, *Memories of France* and *I still Love You*, by **Seger Ellis**; 1449-D, *'Southern hits'* by **Roy Evans**; 1471-D, *That's My Weakness Now* and *Can't Give You Anything But Love*, by **Ukulele Ike**; 1469-D, *I Tore Up Your Picture* and *The Church Bells are Ringing for Mary*, by **Oscar Grogan**; 1470-D, *"Present Arms"* hits by **de Leath and Harris**; 1477-D, *A Dream and Dreams*, by **Lewis James**; 1475-D, *At Dawning* and *A Japanese Sunset* by the **Seiberling Singers**; 1472-D, melancholy ballads by the **Whispering Pianist**; and 1473-D, *Sweet Sue* and *I'm Making Believe*, by **Charles Kaley**.

Blues: the best are **Columbia** 14339-D, **Bessie Smith** in *It Won't Be You and Standin' in the Rain* Blues; **Columbia** 14332-D, **Charley Lincoln** in *It Looks Like Jelly*, *Shakes Like Jelly*, *It Must Be Gelatine* (with a strange guitar accompaniment); **Vocalion** 1183, **Irene Mims** in wailing versions of *Dirty Blues* and *Close Fit Blues*. None of the many disks in the Southern series is particularly noteworthy.

Dance Records

Again **Ellington** and **Nichols** contest honors in the realm of hot jazz, while **Coon-Sanders** and **Waring's Pennsylvanians** lead the field of smoother dance disks. The last-named band's *Farewell Blues* is very ingenious, with a variety of contrasting moods, and a neat use of Tosti's "Good-Bye Forever." *Stack O' Lee Blues* on the reverse is nearly equally good, with a particularly fine ending; both sides have interesting piano choruses (**Victor** 21508). But even such merits are surpassed by the **Coon-Sanders** orchestra which shows no signs of slackening its stride. **Victor** 21546 couples a vigorous *Too Busy* (with good another good piano solo) and a smooth *When the Sun Goes Down*. *Indian Cradle Song* on 21526 is still more suave, but never gooey; the coupling is a pleasant *It Must Be Love* by **Don Bestor's Orchestra**.

Ellington quite surpasses himself on **Vocalion** 15704 in *Black Beauty* and *Take It Easy*, both his own compositions. Both rank with his finest efforts: the curiously twisted and wry trumpet passages, the amazing piano solo in *Black Beauty*, the splendid melodic urge that animates even the most eccentric measures, are all characteristic of his unique genius for the expression of an overwhelming nostalgia and bitterness in a new idiom, and one entirely his own. *Take It Easy* is superior in this version to those recorded for **Victor** and **Perfect**.

Nichols is heard on three disks, with the blue ribbon going to **Victor** 21560. Five Pennies is good, particularly the ending, but Harlem Twist is another real jazzical masterpiece. It's a great, and if anything, American tune, with neat use of a bass ostinato, and a easy-going vocal chorus of the wa-wa, song-without-words, variety. **Brunswick** 3961 couples Margie and Panama, and **Brunswick** 3955, Whispering and There'll Come a Time. All are good jaunty numbers, with There'll Come a Time slightly in the lead, and a word of special praise for the fiddling in Whispering.

There are a number of other good hot records; indeed, the torrid jazz disks seem growing in popularity,—certainly they are increasing in numbers and also in excellence. **Columbia** 14334-D is a strange work by the famous **Jimmie Johnson** and his Orchestra, playing Mournful Thø'ts (sic!) and Chicago Blues in a style which is evidently a refinement on the type of early jazz played by Handy's and other orchestras. Both pieces are uncommonly interesting, particularly the latter, which is a veritable jazz Pacific 231! **Columbia** 14337-D, Mad Dog and Flat Foot by the **New Orleans Bootblacks** is rather strident, but has some fine banjo work. The opening of Mad Dog is rather striking.

Brunswick has two very original hot disks, 3975 and 3964. The former couples Shirt Tail Stomp and Blue by **Benny Goodman's** Orchestra, assembling in the former piece the weirdest collection of noises imaginable, sounds that would turn Strawinski himself green with envy. Blue is more subdued and musical. 3964 gives evidence that **Lyman's Sharps and Flats** are not backward either when it comes to creating and crossing new varieties of noises, particularly in Weary Weasel; San boasts a remarkable piano solo, very heavily and sonorously recorded. More orthodox are 3959 and 3960, two fine dance disks by **Jimmie Joy's Orchestra**. The first couples I Got Worry and You're the First Thing I Think of in the Morning (with a good accordion solo); the latter couples a lively Chilly-Pom-Pom-Pee, and a very nice Today is Today, which is smooth but not at all cloying. **Abe Lyman** is less interesting than usual in You're a Real Sweetheart and Down Where the Sun Goes Down (3994), but it is a good record for all of that.

Vocalion has three good hot releases: 1189, **King Oliver** in two slow drags, West End Blues and Tin Roof Blues; 1176, **Johnny Dunn** in smooth and very pleasant versions of the Original Bugle Blues and What's the Use of Being Alone; and 15703, **Jack Pettis** and his Pets in a rather flat Dry Martini and a very lively Hot Heels.

For **Victor**, **Shilkret** keeps up to the times (political and seasonal) with The Sidewalks of New York and In the Good Old Summer Time on 21493; he also plays vigorous versions of **Jimmie Rodgers'** success, Blue Yodel and Away Out on the Mountain (21528), and Dusky Stevedore and When Sweet Susie Goes Steppin' By (21515). **Jack Pettis'** Band is rather ridiculous in Spanish Dream, but their Doin' the New Low Down is fine, with the sturdy tune projected against an interesting banjo background. **Blue Steele** is as smooth and pleasant as ever in I Knew I'd Miss You and Beyond the Sunset (21530); **Rudy Seiger's Shell Syncopators** turn in two nice, unornamented waltzes on 21386 (Millicent and Nights of Gladness); and **Johnny Johnson** plays a very vigorous waltz for contrast, Sweet Loraine, coupled with a fair version of I Can't Give You Anything But Love by **Johnny Hamp** (21514). Except for **Olsen's** Pickin' Cotton (paired with **Hamp's** Blue Grass on 21512), and King for a Day Waltz (**Olsen** again) on 21566, the rest are mediocre: 21511, **Johnny Hamp** and **Ted Weems**; 21510, **Roger Wolfe Kahn**; 21513, **Ohman and Arden** (it is a surprise to find this pair dull for once!); **Jean Goldkette** on 21527; **Shilkret** and **Hemp** on 21547; and **Goldkette** and **Masters** on 21565 (although both pieces on the last record have original beginnings.)

Columbia. **Paul Whitman** has four disks, of which only 1478-D is noteworthy. Felix the Cat is an ingenious piece, and the Mother Goose Parade very clever, with a strong appeal for children. 1464-D and 1465-D contain hits from the new "Scandals"; there is some neat clarinet work in I'm on the Crest of a Wave. 1484-D, If You Don't Love Me and In the Evening are smooth and colorless. **Ted Lewis** is good (in fact, he almost always is good) in King for a Day and Moonlight Madness on 1485D; the **Ipana Troubadours** are fair, without having much subtlety, in Nagasaki and Down Where the Sun Goes Down (1463-D), and **Lombardo's Royal Canadians** deserve praise for The Cannon

Ball and I'm More than Satisfied (1451-D). The rest are rather obviously played: 1486-D (**Broadway Nitelites** and **Thomas' Collegians**), 1467-D (**Leo Reisman**), 1468-D (**The Radiolites**), and 1462-D (**The Knickerbockers**.)

Brunswicks not yet mentioned are 3894, **Joe Green** in his customarily smooth marimba versions of Moonlight Lane and Sweetheart Lane, and 3946, the **Colonial Club** in Song of the Islands and Moonlight on the Lagoon Waltzes.

The **Okeh** disks did not arrive in time for review, nor did the August 17th list of **Victor** Race records, among which note another **Ellington** release, 21490, Blue Bubbles and Blues I Love to Sing; the latter is announced as having a vocal refrain—the first time that this orchestra has employed a vocal soloist.

Rufus.

Foreign Records

Although the **Okeh** foreign releases have not yet arrived, this month's issue is one of the finest we have ever had the pleasure of welcoming. **Victor** leads the way with a magnificent list, a real treasure mine of "finds," led by three orchestra records by **Dr. Leo Blech**, Pacific 231, Eili Eili and Kaddish by **Nina Koshetz** and several light orchestral disks, given individual review elsewhere.

French. A number of interesting band records are issued by **Victor**. 81259-60 contain a three-part recording of **Lacome's** La Féria and La Dolores—La Grande Jota played by the **Musique de la Garde Republicaine**. The same band is also heard in 21456, Sambre et Meuse and Le Père de la Victoire marches. The recording is good throughout; the playing competent, but not particularly impressive. Of particular interest is 81311, readings of **Baudelaire's** A une Madone and **Gerald's** Passe Tendresses—Poèmes, by **Mme. Mary Marquet** of the Comedie-Francaise. There are vocal selections by **Gauthier** on 81255 and **Beauchemin** on 81256, and violin solos (*Berceuse* from **Jocelyn** and **Drigo's** Serenade) on 81312. **Brunswick** offers French-Canadian songs by **Albert St. Jean**, "Folkloriste" on 52006 (*La Leçon de Couture* and *La Vielle Vache Noire*); sketches by **Elzear Hamel et Cie.** on 52003; instrumentals on 52007 and 52014, and songs on 52019. **Columbia** 34154-F couples songs by **de Belleval** and **Normandin**, 34153-F sketches by **Ovila Legare**, 34146-F violin solos by **F. Malouin**.

German. In the **Victor** list are a fine potpourri by **Ferdy Kaufmann** and a delightful song coupling by **Fritz Gabsch** that are reviewed elsewhere in this issue. A disk of unusual interest in 59013 (12 inch), Wallfahrt nach Maria Radna (two parts) by the "**Heiliges Herz**" Chor. This is a very impressive religious service with readings by the priest, responses from the choir, and hymns sung with organ accompaniment. 81341 offers a German version of *Ramona* by **W. Wittich**; 59026, the *Walpurga*—Ballade (two parts) by the **Prager Saengerchor "Smetana"**; and 59022 and 59027 sketches and instrumentals respectively. These are all twelve-inch disks. On tens are yodling by the **Jodlerdoppelquartett** (81251) and popular songs by **Georg Kober** (81262). For **Brunswick** **Stahl's Schwabenkapelle** plays a Barvarian Laendler and a fast polka on 73025; **Seppel's Kapelle** plays waltzes on 73024; and **Priester and Lontin** sing Verlassen Bin I' and a Tyrolean folk song on 53039. For **Columbia**, **Elsbeth Nolte** sings *Brahms' Gute Abend gute Nacht* on 55120-F; **Georg Gut** sings on 55121-F, and there is a two-part comic sketch, *Der Sonntagsjaeger*, on 55122-F.

Spanish-Mexican. **Brunswick** disputes **Victor's** supremacy here with a long series of noteworthy disks, among which are 40399, 40402, and 40386 by the **Mexican Police Band**. The first-named, a two-part *Aires Andaluces*, is perhaps the best, although the *Mexican National Hymn* on 40402 is also good. The **Banda Municipal** plays *Stars and Stripes Forever* and *National Emblem March* on 40429; the **Orquesta Tipica** is heard on 40368, 40385, and 40389. The last, *Corbna's Mexican Rhapsody*, is rather disappointing. **Los Castillians**, the **Marimba Guatemalteca**, **Afonso and Ortiz**, **Arivzu and Talavera**, **Pilar Arcos** are also well represented. Leading the **Victor** list is the *Overture to The Tower of Gold* (59015) reviewed elsewhere. The **Orquesta "Del Norte"** also plays two tangos (*The Sinner* and *Darkness*) on 81289. The **Quinteto de los Desvelados** is heard in

waltzes on 81288; the **Orquesta Tipica Fronteriza** on 81284 and 5; **Almenar and Benavides** in sketches on 81282 and 3; and **Hernandez and Sifuentes** on 81286 and 7. For **Columbia**, **F Fuentes Pumarino** sings Mabel Wayne's masterpieces, **Ramona** and **Chiquita**, on 3138-X; **Del Prado and Gonzalez**, **Lorca** and **Quiroz**, and others are represented on 3127-X, 3135-X, 3136-X, and 3145-X.

International. **Columbia** 12082-F couples **Russian Waltz** and **The Two Guitars** by **Magnante** on the accordion, and 59048, **Wedding of the Winds** and **Danube Waves Waltz** by the **Russian Novelty Orchestra**. On 12084-F, **Edith Lorand** and her orchestra play very pleasant versions of **Sirenenzauber** and **Wiener Bonbons Waltzes**. **Victor** offers two lively polkas by the **Europa Orchestra** on 81271, and the **Dreams of Schubert Medley Waltz** reviewed elsewhere. **Brunswick** announces **In the Village** and **March of the Caucasian Chief** from **Ippolitow-Iwanow's** **Caucasian Sketches**, played by the **International Concert Orchestra**, but the record itself has not yet reached us for review.

Armenian. **Columbia** 71004-F and 71005-F are popular songs by **Merjanian** and **Arslen** respectively.

Bohemian. **Victor** 81299-81301 all represent **Vaclav Albrecht**, solo and in ensemble.

Bulgarian. **Columbia** 29013-F is by the **Bulgarian Chorus**, 29014-F by **Dorotei Vasileff**, and 29015-F by **P. Parusheff**. All the selections are popular songs.

Croatian-Serbian. **Columbia** 1095-6-F are both credited to **Tamburaski zbor "Jorgovan."** **Victor** 59024 and 59025 are sketches by **Jacob Kokotic** and **Dusan Jovanovic**; 81281 and 81306 songs by **Mijatovitch** and **Huszar-Miskovic Tamburski Zbor**.

Finnish. **Columbia** offers popular songs by **Leo Kauppi** and **Hannes Saari**; **Victor**, songs by **Aapo Simila** and **Leemann-Lehtimaki**.

Greek. The three **Columbia** disks represent **Ierotheos Skizas**, **L. Cavadias**, and **S. Stasinopoulos**. The five **Victor** records represent **Tassia Demetriades**, **Tetos Demetriades**, **Smyrneos**, **Mouskas**, and the **Masked Chorus**.

Hebrew-Jewish. The **Brunswick** leaders are 67084 and 67081, folk songs by **Isa Kremer**. Cantors **Putterman** and **Roitman**, **Max Wilner**, and **Olshanetsky's Orchestra** are also represented, the last with a piece dedicated to **Prince Carol**. For **Columbia**, **Peisachke Burstein** sings Yiddish versions of **Ramona** and **Laugh Clown Laugh**, **Cantor Hershman** offers a two-part **Sheva B'roches** **Lachupch**, and **Gus Goldstein** is heard in comic sketches. The **Victor** headlines by **Nina Koshetz** and **Arnold Foldes** are reviewed elsewhere. **Sawel Kwartin**, tenor, is heard on two **Red Seal** twelve-inch disks, 9210-1, in **Halbein Chatuenu**, **Hanshamo Loch**, **Weal Jede**, and **Tiher Rabbi Ishmuel**, with organ and orchestra—splendid recording and noble devotional singing. Cantors **Soorkis**, **Pinchik**, and **Cotler** are represented on 59016, 59020, and 59021 respectively. **Koretzky**, **Medoff**, and **Soffian** sing on 80792, 80793, and 81291.

Hungarian. **Columbia** offers disks by **Thomée Karoly**, and **Kiraly Erno**. **Victor** 59012 is a devotional record with responses by a **Magyar Chorus**; 35886, waltzes by a **Magyar Orchestra**; 81269, tangos by **Nemzetkozi zenekar**, and 81321-2, **Csardas** selections by the gypsy orchestra **Harakaly Jozsef zenekara**.

Italian. **Brunswick** 58058 couples accordion solos by **Charles Magnante**; 58095 and 58105, songs by **Gilda Mignonette**; and 58069, Neapolitan songs by **Ciaramella**. **Rosina Gioiosa** and the **Sestetto Tafarella** are also represented. **Columbia** lists disks by **F. Fazio**, **Raoul Romito** (**Ramona**), **Formisano**, **Rapanaro and Company**, and a sketch of the **Nobile disaster** by the **Compagnia Columbia** (14378-F.) On the **Victor** list is a rather unusual record (59009) of **Il Canto del Lavoro—Inno ufficiale** by the **Coro e Orchestra della "Scala."** Is the **Mascagni** given as the composer **Pietro Mascagni**? **Eugenio Cibelli** and **Alfredo Cibelli** sing **Nobile stella d'Italia** and **Ramona** on opposite sides of 81290. Among the remaining records, 81308, waltzes by **La Vittoria Orchestra** stands out.

Lithuanian. **Columbia** 16100-1-F are by the **Lietuviu Tautiska Orchestra** and **Kastancija Menkeluniute** respectively. **Victor** 81228 is a violin coupling by **Velicka**; 81327, comics by **Pilka**.

Polish. **Brunswick** presents the **Tarnowska Orkiestra Stasiaka**, **Brominski** and **Bednarczyk**, **Stanley Mermel**, and the **Rusky Orchestra**, the last-named in **Broken Heart Waltz** and **Xenia Polka** (59060.) **Victor** 81258 leads,—songs

by **Stanislaw Gruszczynski**, followed by 81339, **Ramona** again, this time in Polish, by **Pawel Kaut**.

Russian-Ukrainian. Special mention goes to **Brunswick** 37005, **Blowing Winds** and the **Wide Dnieper**, played by **Biljo's** excellent **balalaika orchestra**; **Brunswick** 59062, **Ukrainian dances** by the **Brunswick Ukrainska Orchestra**; and **Victor** 81330, **Beyond the Duna River** and **Oh, the Dove Flew**, by the **Ukrainian People's Choir**, one of the most powerfully recorded disks I have ever heard. (The remarkable record by the **Russian State Choir—Victor** 4055—reviewed elsewhere, should not be forgotten.) There are a number of less significant **Victor** and **Columbia** releases.

Scandinavian. **Columbia** is represented by parade marches by **Kgl. Sv. Flottans Musikkar, Karlskrona**; waltzes by **Jahrl's Nyhetskvintett**; and waltzes by **Barcklind and Larsson**. **Victor**, by **Warny's Orchestra**, **Jahrl's Quintet**, **John A. Scott**, **Gustav Johnson**, **Olle i Skratthult**, **Bert Leman**, and **George C. Hultgren**.

Syrian-Arabic. **Columbia** holds the field alone with 500-00-2-X, the first two by **Nahem Simon**, and the last oud and piano duets by **Toufic Moubiad** and **Elizabeth Awad**.

In the **Okeh** supplements which have reached us ahead of the records I note with interest listings of the splendid **Hoch Hapsburg** march by the **Grosses Odeon Streichorchester** (85180), songs by **Richard Tauber** on 85182, **Lehar** waltzes by **Dajos Bela** on 3227, and **Under the Double-Eagle** march by the **Grosses Odeon Militaer Orchestra**. One would not take much risk recommending all of these unheard! S.F.

Special

HINDU. Through the kindness of Mr. M. R. Bharucha of Bombay, India, we have received seven records of native music, released by H. M. V. of Calcutta. Unfortunately our ignorance of Hindustani makes it impossible for us to read the labels. In the collection are several songs and varied instrumental numbers. Naturally the idiom being foreign to us, the music sounds strange to our Occidental ears, but we are impressed by the undoubted virtuosity of the performers. We are fascinated by record No. P 1490, a clarinet solo of a haunting, strange beauty; and more than amused by record No. N1763, a bag pipe solo. Evidently this instrument of torture sounds no more sweetly in Calcutta than in Aberdeen. To hear these records is an interesting experience.

Too Late For Classification

Brunswick 15179 (D10, 75c) **Darling Nellie Gray**, and **Ol' Carlina**, sung by **Marie Tiffany** and male trio.

Miss Tiffany's voice is very pleasant to listen to, but the arrangements (with a male trio for choristers) are decidedly old-fashioned.

Brunswick 15180 (D10, 75c) **Mignon—Connais-tu le pays?**, and **Le Prophete—Donnez**, sung by **Karin Branzell**.

A good record, showing Miss Branzell's voice to advantage. The Meyerbeer aria is given the more interesting and spirited performance, with the accompaniment coming in for a work of praise.

Brunswick 50108 (D12, \$1.00) **Barber of Seville—Largo al factotum**, and **Otello—Era la notte**, sung by **Giacomo Rimini**.

The **Barber of Seville** side fails to register very strongly, despite Rimini's ringing voice and sympathetic accompaniment. His singing is far too heavy and cumbersome. But **Casso's Dream** on the other side is done with splendid breadth, both of tone and phrasing. It is noble music and Rimini sings it with true nobility.

Brunswick 15178 (D10, 75c) **Denza: Had You But Known**, and **Leoncavallo: Serenade Francaise**, sung by **Mario Chamlee**.

Brunswick 15161 (D10, 75c) **Geehle: For You Alone**, and **Caruso: Dreams of Long Ago**, sung by **Mario Chamlee**.

Of the four pieces the **Serenade Francaise** is most praiseworthy. Chamlee sings with adroitly shaded qualities of spirit and feeling, and the accompaniment is deft. Fradkin's violin obbligato in the **Danza** song is decidedly mawkish—the others are fair performances, but hardly distinguished. The recording is excellent.

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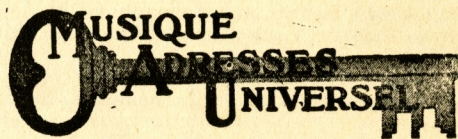
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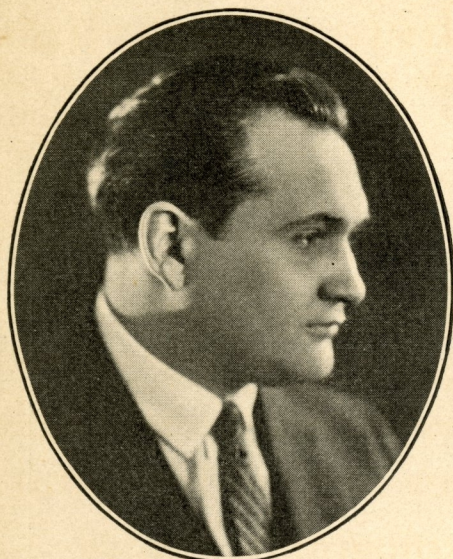
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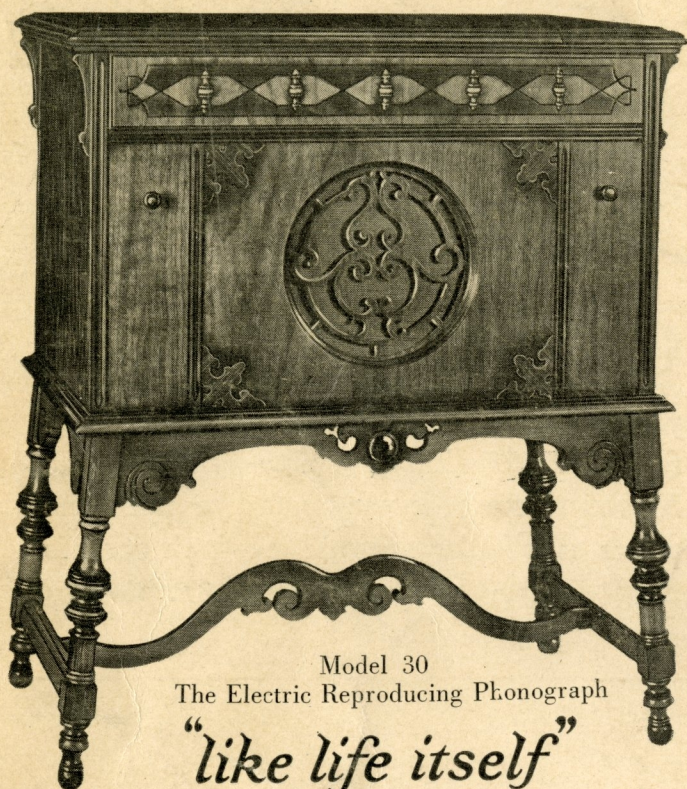
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